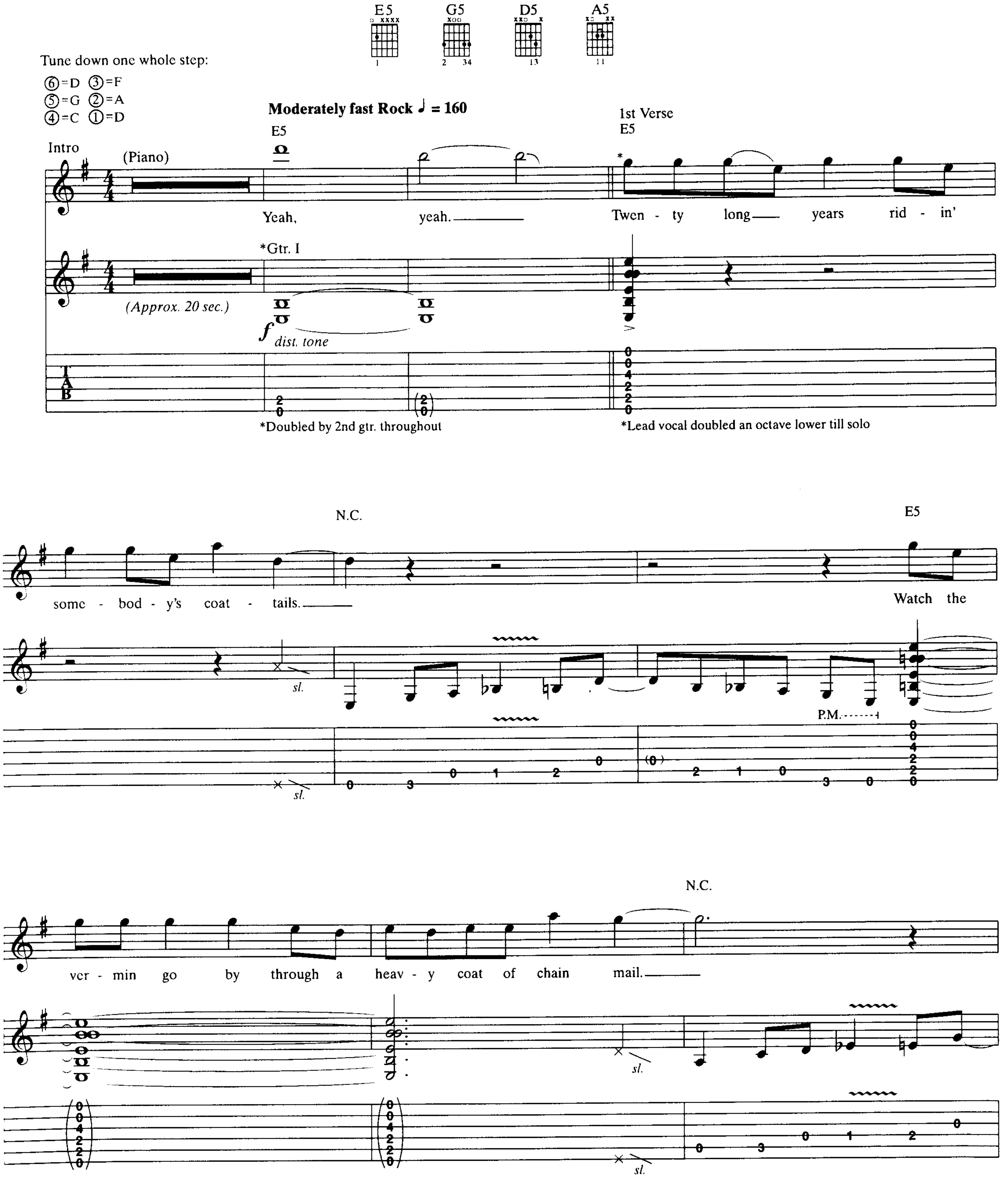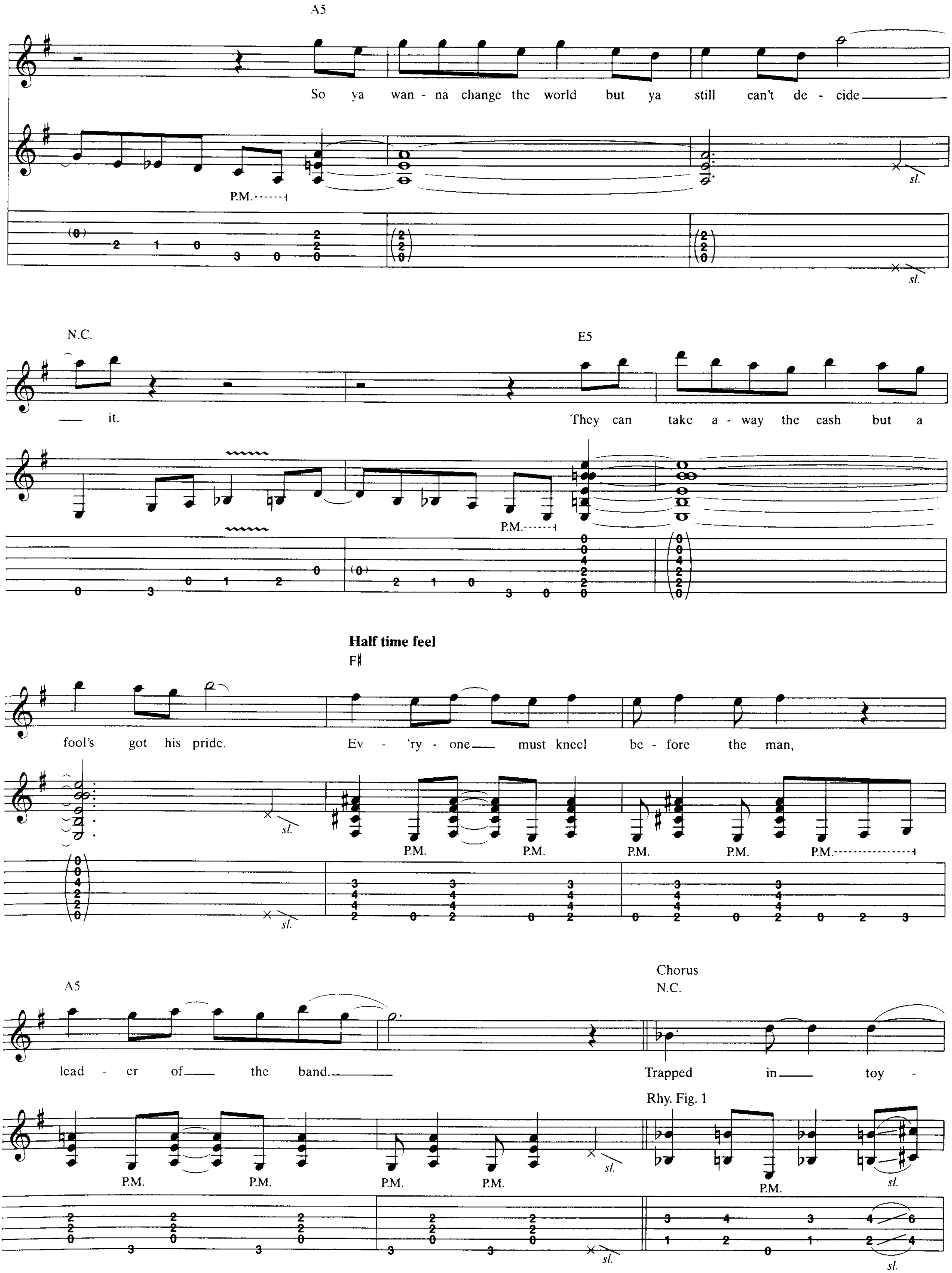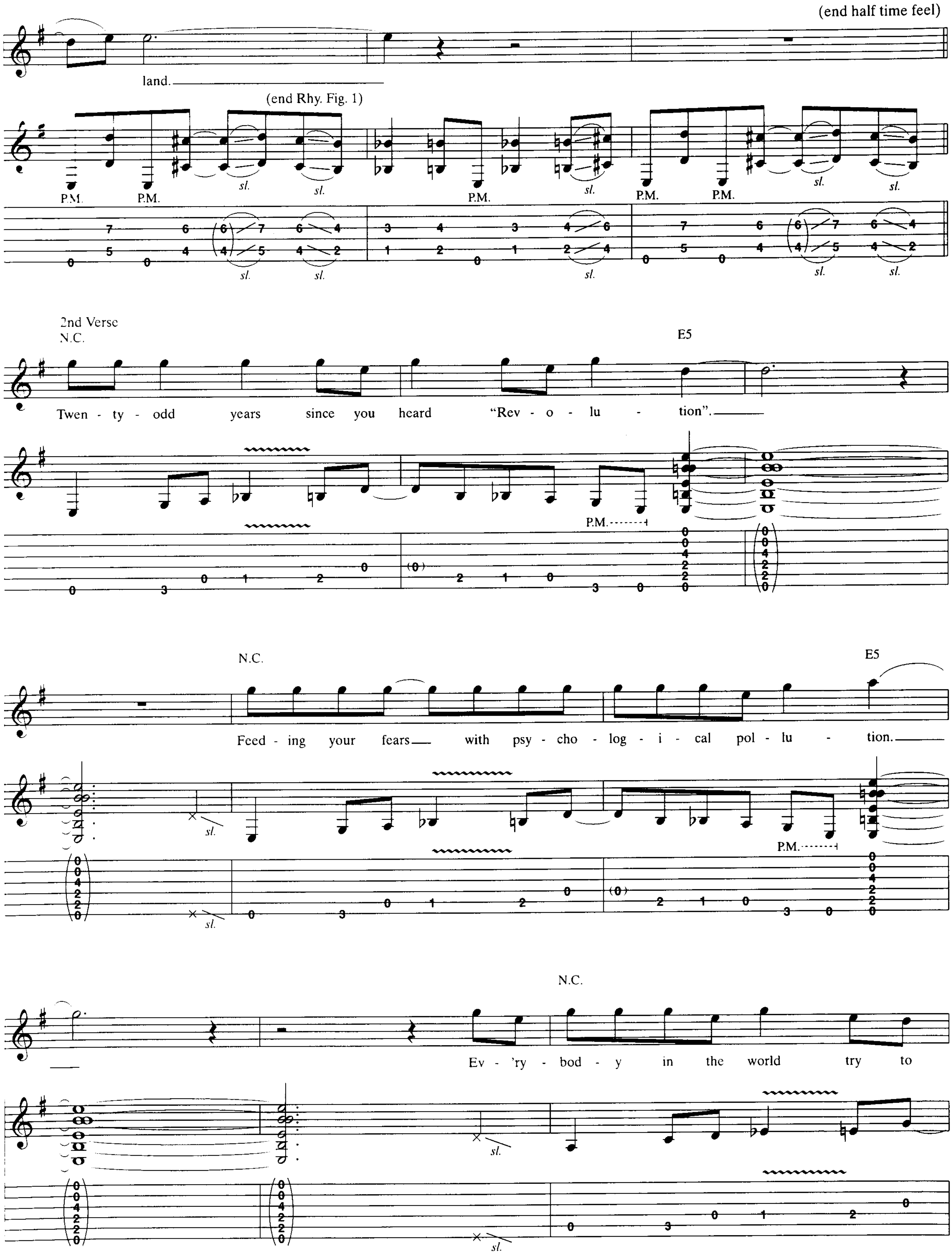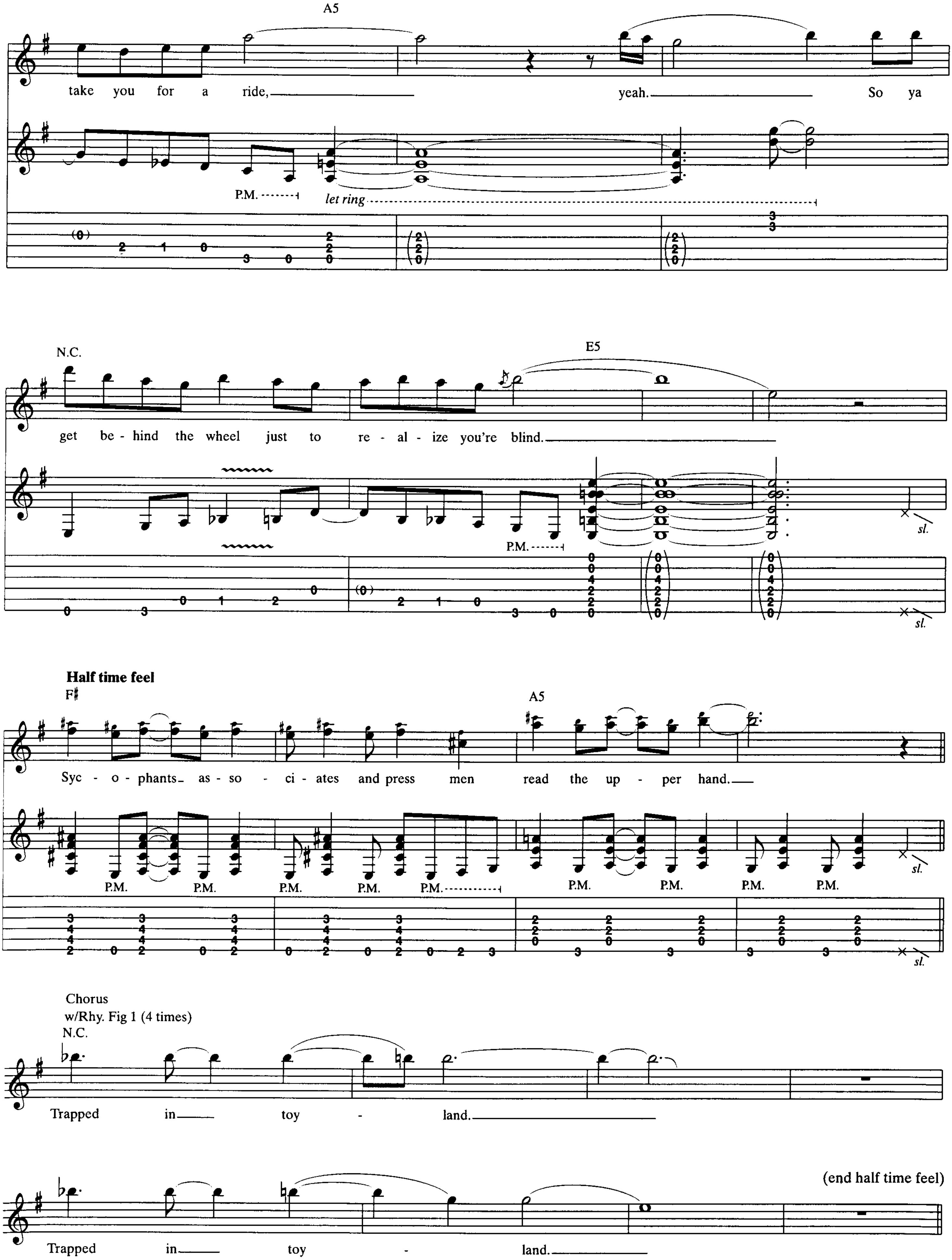Trapped in Toyland
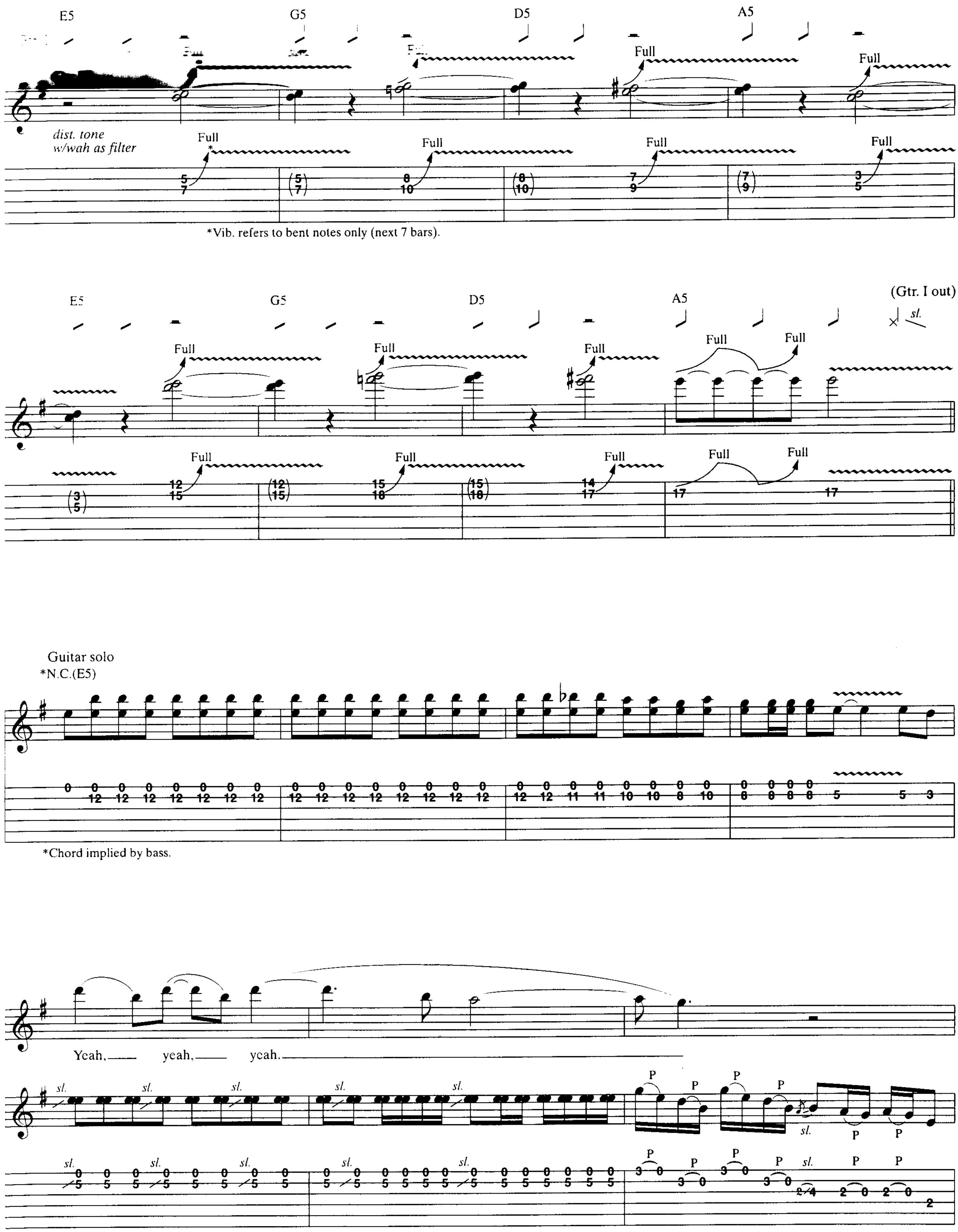
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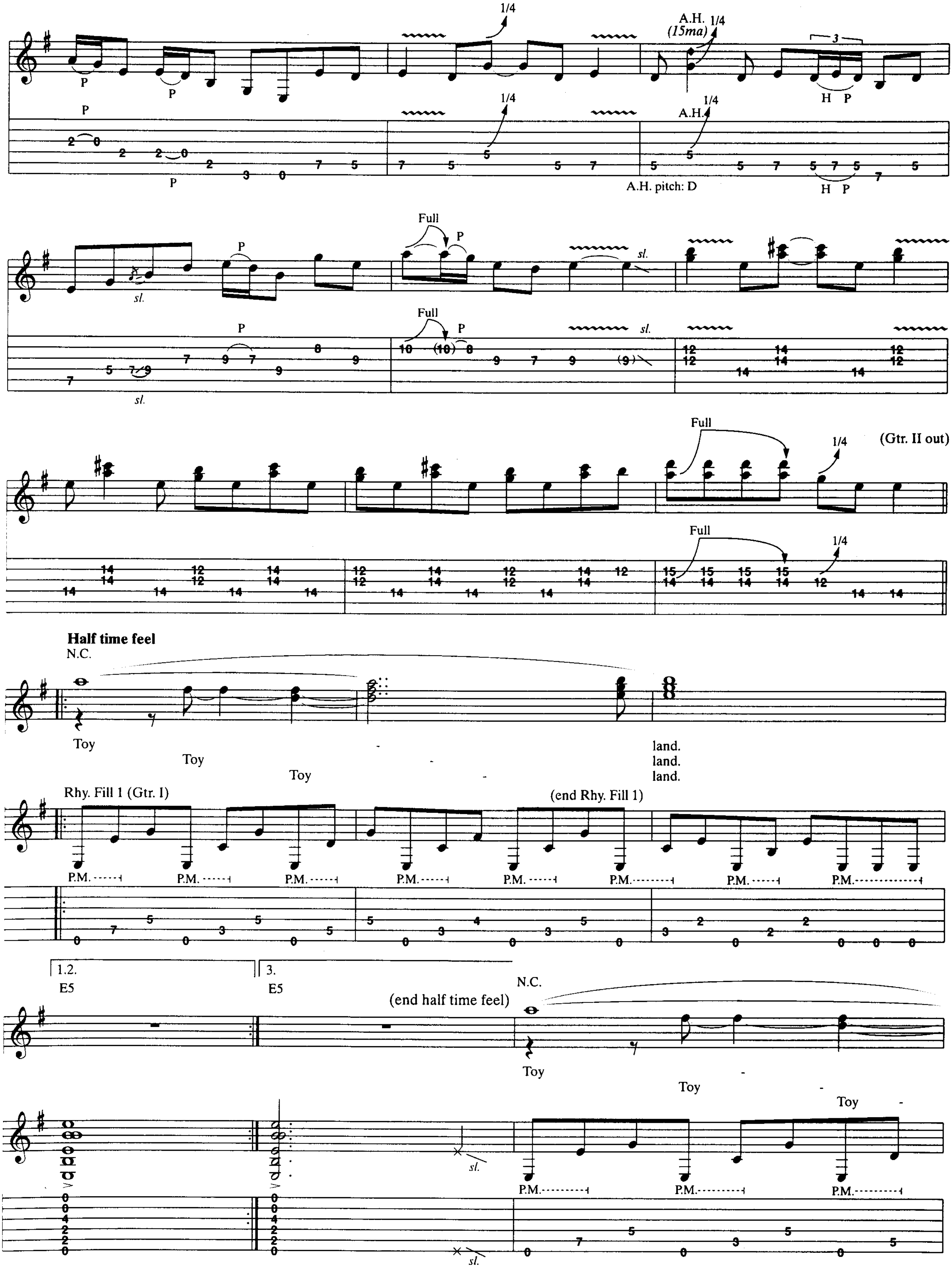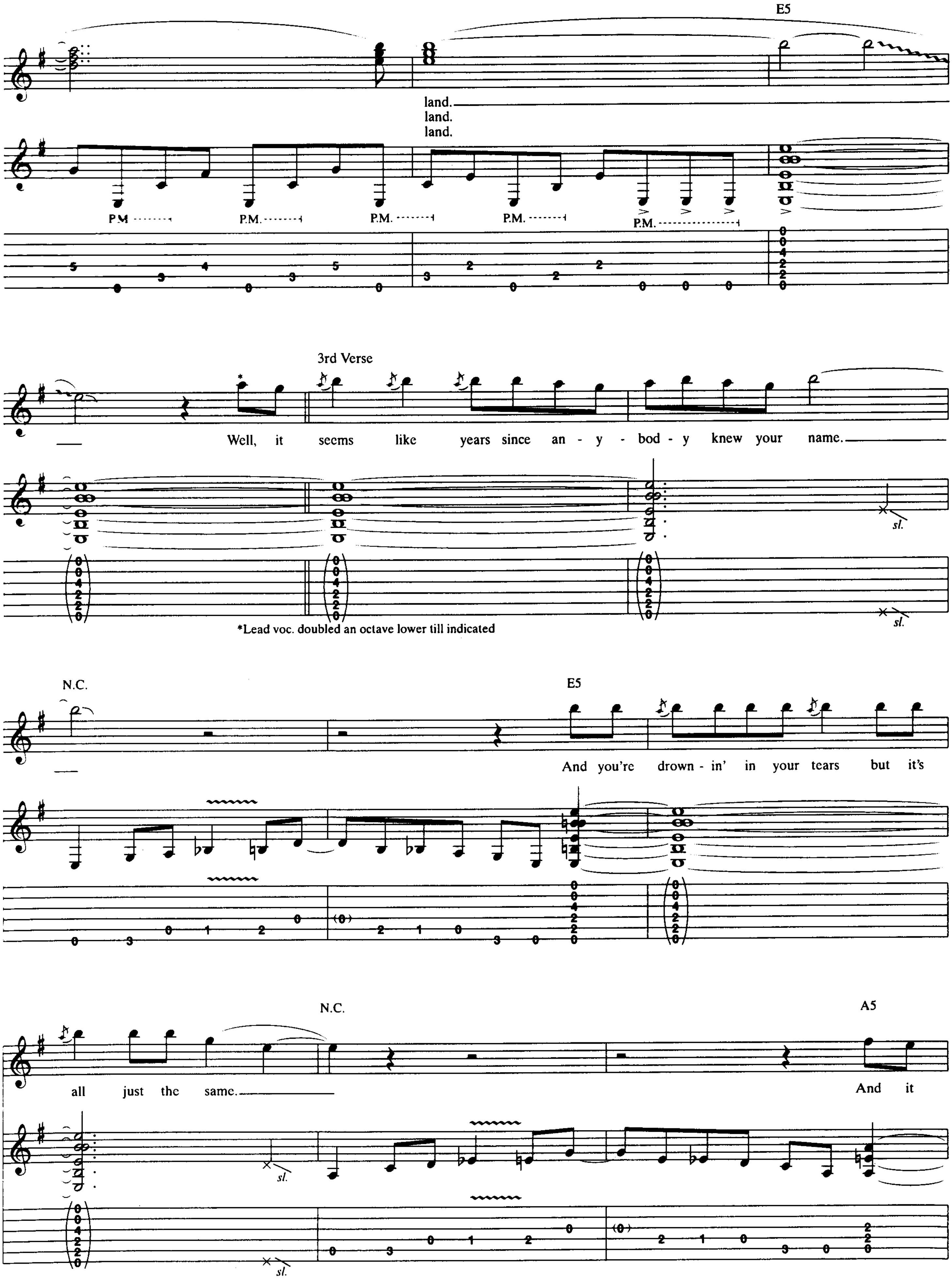



A5
So ya wan - na change the world but ya still can't de - cide
P.M.
sl.
N.C.
E5
it.
They can take a - way the cash but a
P.M.
Half time feel
F♯
fool's got his pride.
Ev - 'ry - one must kneel be - fore the man,
P.M.
sl.
A5
Chorus
N.C.
lead - er of the band.
Trapped in toy -
Rhy. Fig. 1
P.M.
sl.
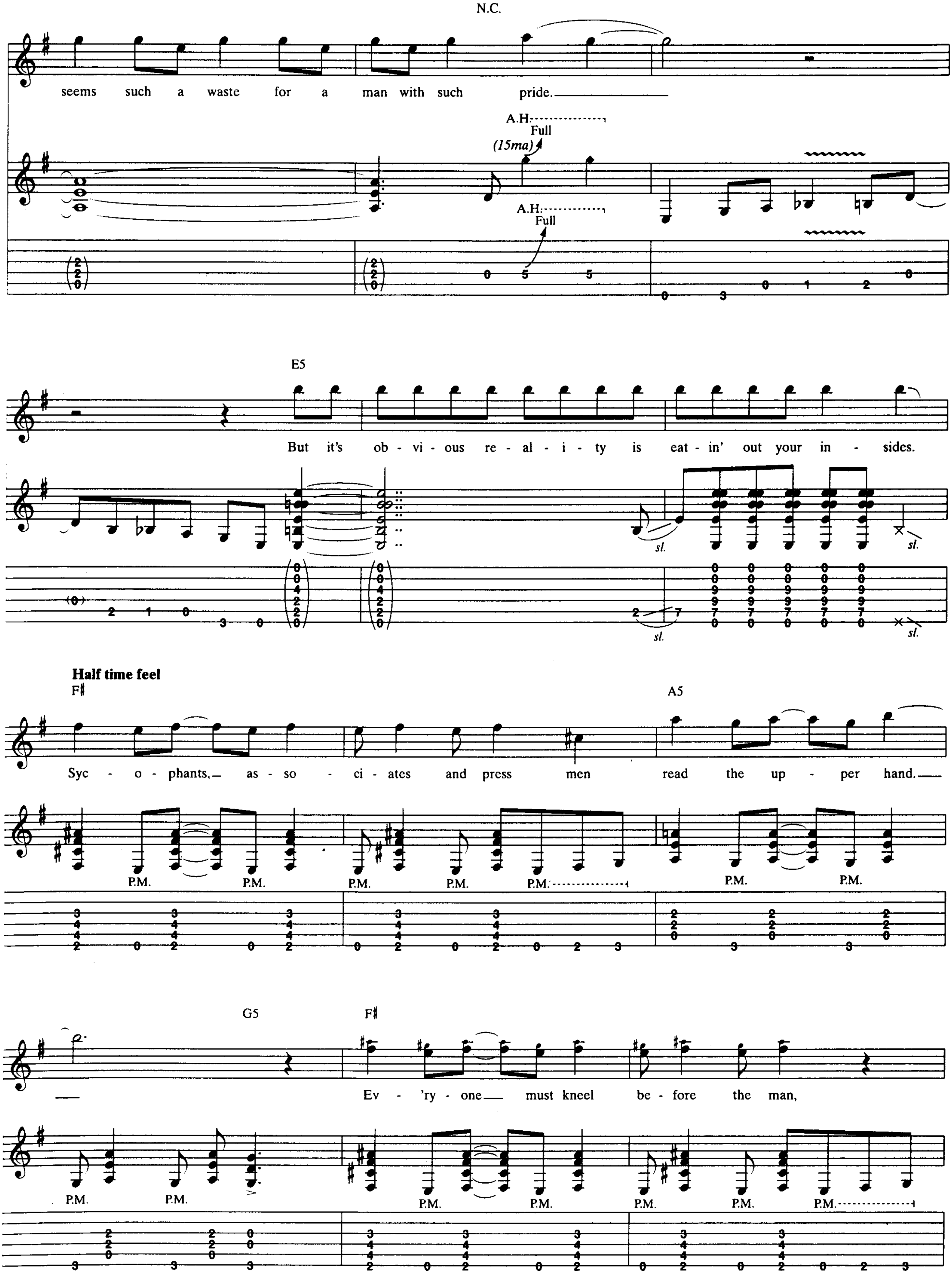

(end half time feel)
land.
(end Rhy. Fig. 1)
P.M.
sl.
2nd Verse
N.C.
E5
Twen - ty - odd years since you heard "Rev - o - lu - tion".
Feed - ing your fears with psy - cho - log - i - cal pol - lu - tion.
Ev - 'ry - bod - y in the world try to
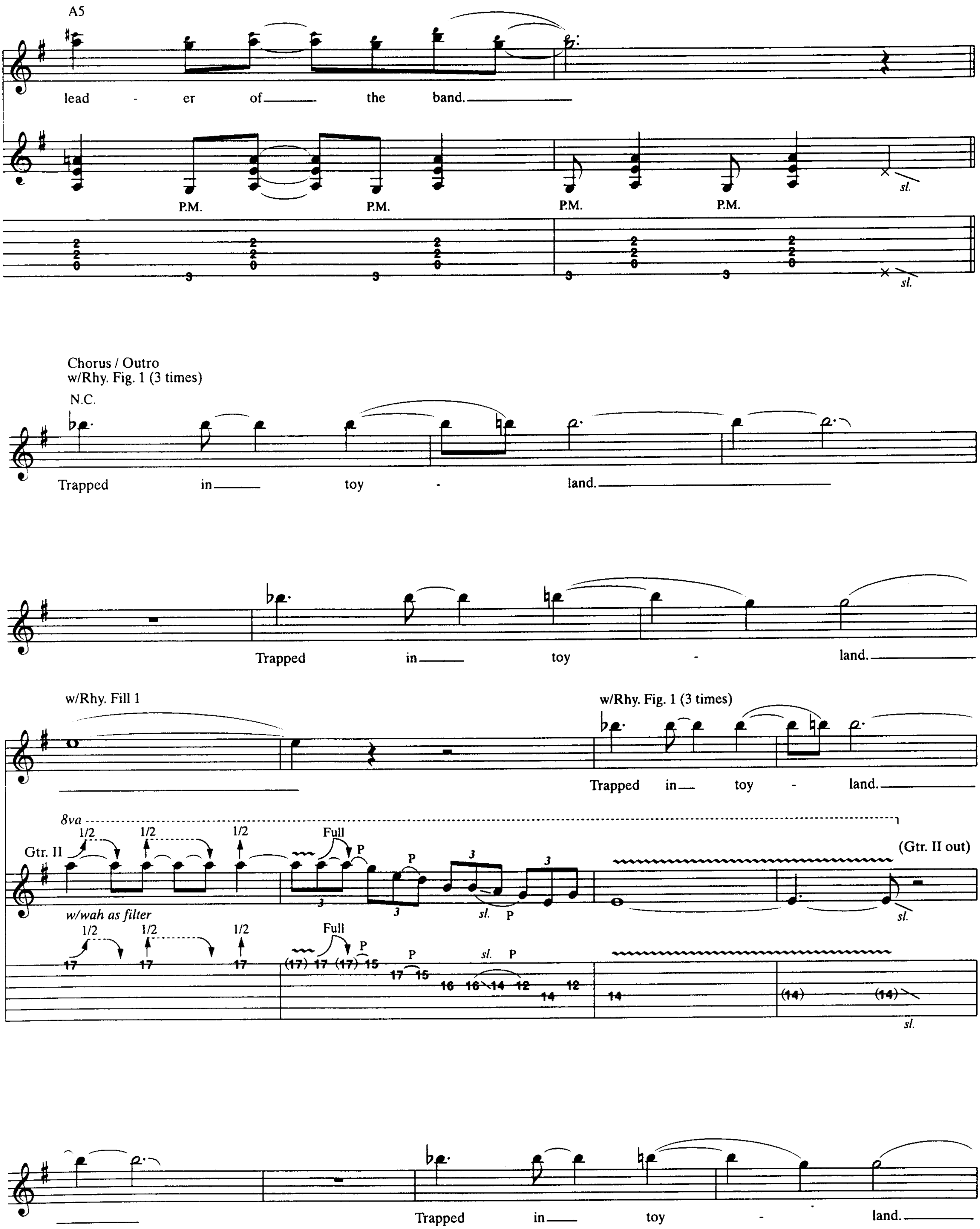

A5
take you for a ride, yeah. So ya
P.M.
let ring
N.C.
E5
get be - hind the wheel just to re - al - ize you're blind.
P.M.
sl.
Half time feel
F♯
A5
Syc - o - phants as - so - ci - ates and press men read the up - per hand.
P.M.
sl.
Chorus
w/Rhy. Fig 1 (4 times)
N.C.
Trapped in toy - land.
(end half time feel)
Trapped in toy - land.


E5 G5 D5 A5
dist. tone
w/wah as filter
Full
*Vib. refers to bent notes only (next 7 bars).
E5 G5 D5 A5
(Gtr. I out)
sl.
Guitar solo
*N.C.(E5)
*Chord implied by bass.
Yeah, yeah, yeah.
sl.
P
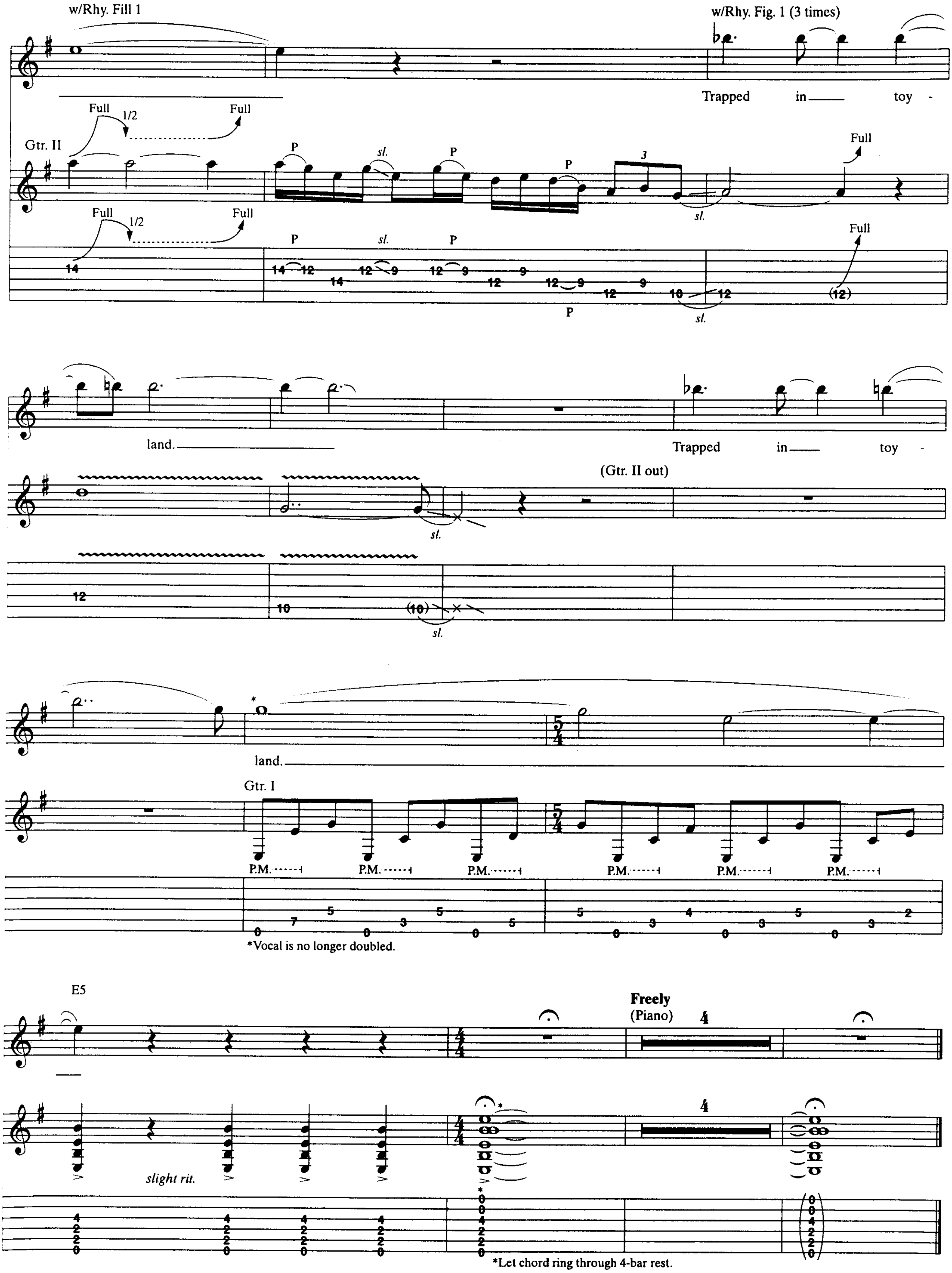

1/4
A.H.
(15ma)
P
H P
A.H. pitch: D
Full
sl.
(Gtr. II out)
Half time feel
N.C.
Toy
Toy
Toy
land.
land.
land.
Rhy. Fill 1 (Gtr. I)
(end Rhy. Fill 1)
P.M.
1.2.
3.
E5
E5
(end half time feel)
N.C.
Toy
Toy
Toy


E5
land.
land.
land.
P.M.
3rd Verse
Well, it seems like years since an - y - bod - y knew your name.
sl.
*Lead voc. doubled an octave lower till indicated
N.C.
E5
And you're drown - in' in your tears but it's
N.C.
A5
all just the same.
And it


N.C.
seems such a waste for a man with such pride.
A.H. Full
(15ma)
A.H. Full
E5
But it's ob - vi - ous re - al - i - ty is eat - in' out your in - sides.
sl.
Half time feel
F♯
A5
Syc - o - phants, as - so - ci - ates and press men read the up - per hand.
P.M.
G5
F♯
Ev - 'ry - one must kneel be - fore the man,
P.M.
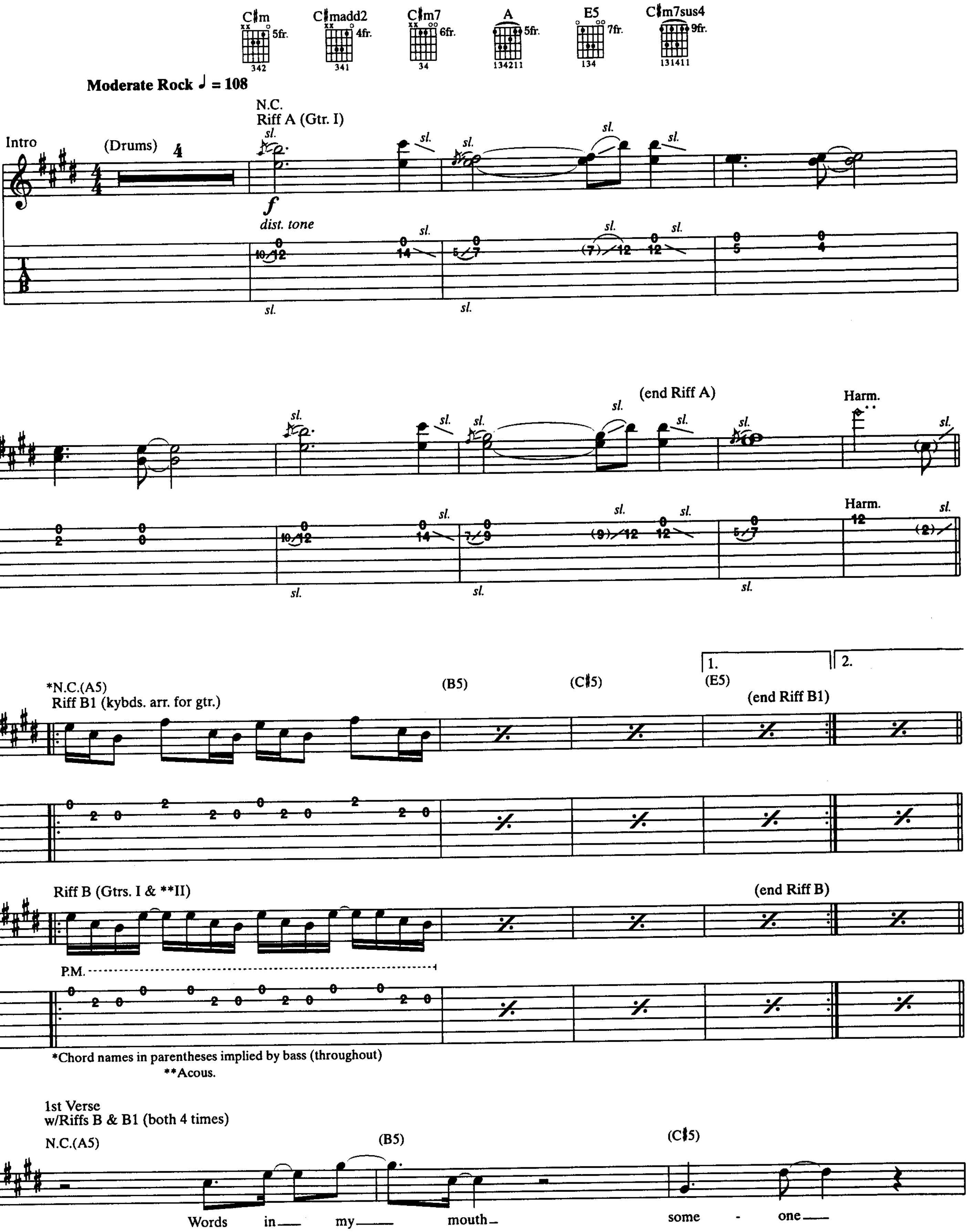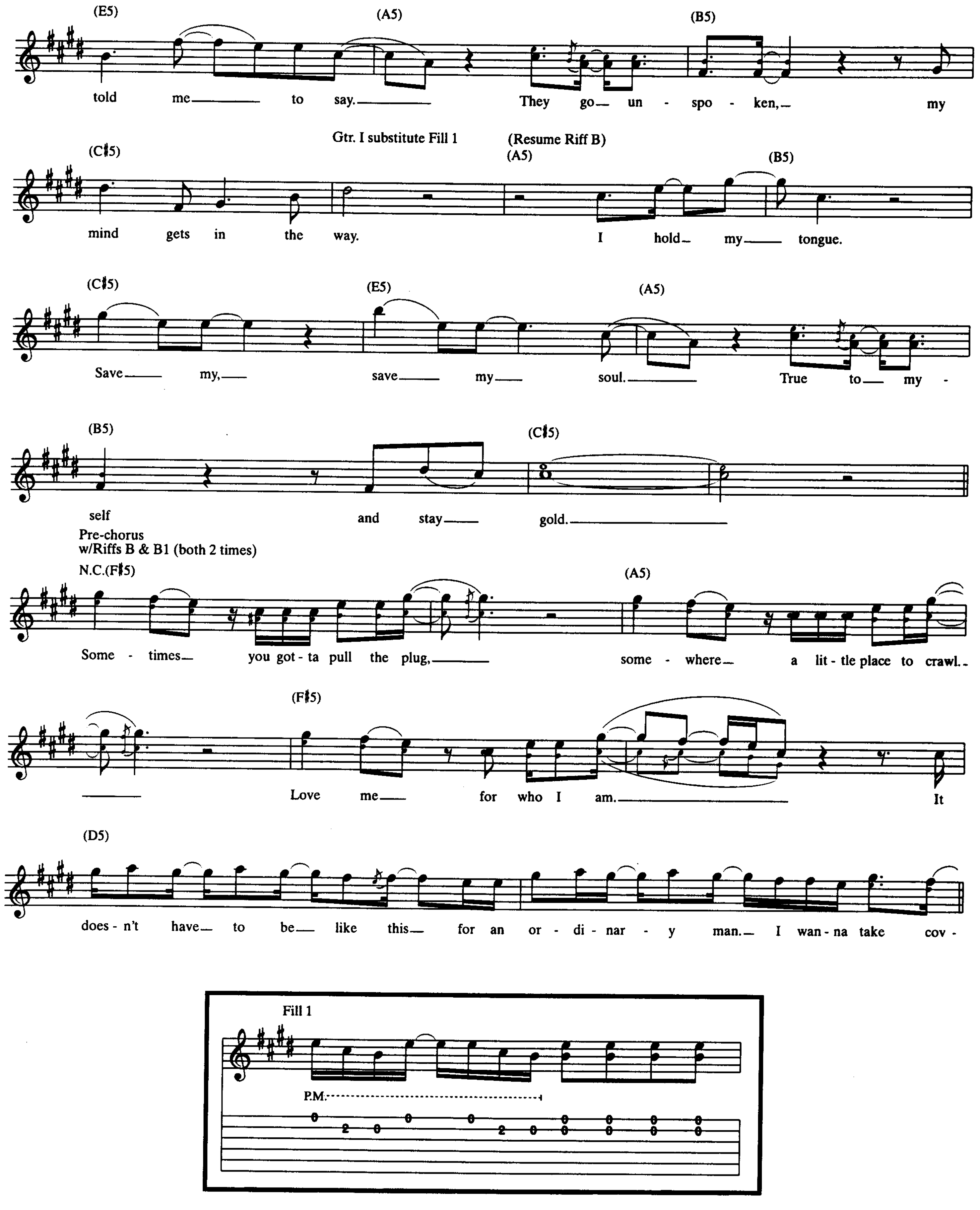


A5
lead - er of the band.
P.M.
P.M.
P.M.
P.M.
sl.
Chorus / Outro
w/Rhy. Fig. 1 (3 times)
N.C.
Trapped in toy - land.
Trapped in toy - land.
w/Rhy. Fill 1
w/Rhy. Fig. 1 (3 times)
Trapped in toy - land.
8va
Gtr. II
1/2
Full
P
(Gtr. II out)
w/wah as filter
sl.
Trapped in toy - land.
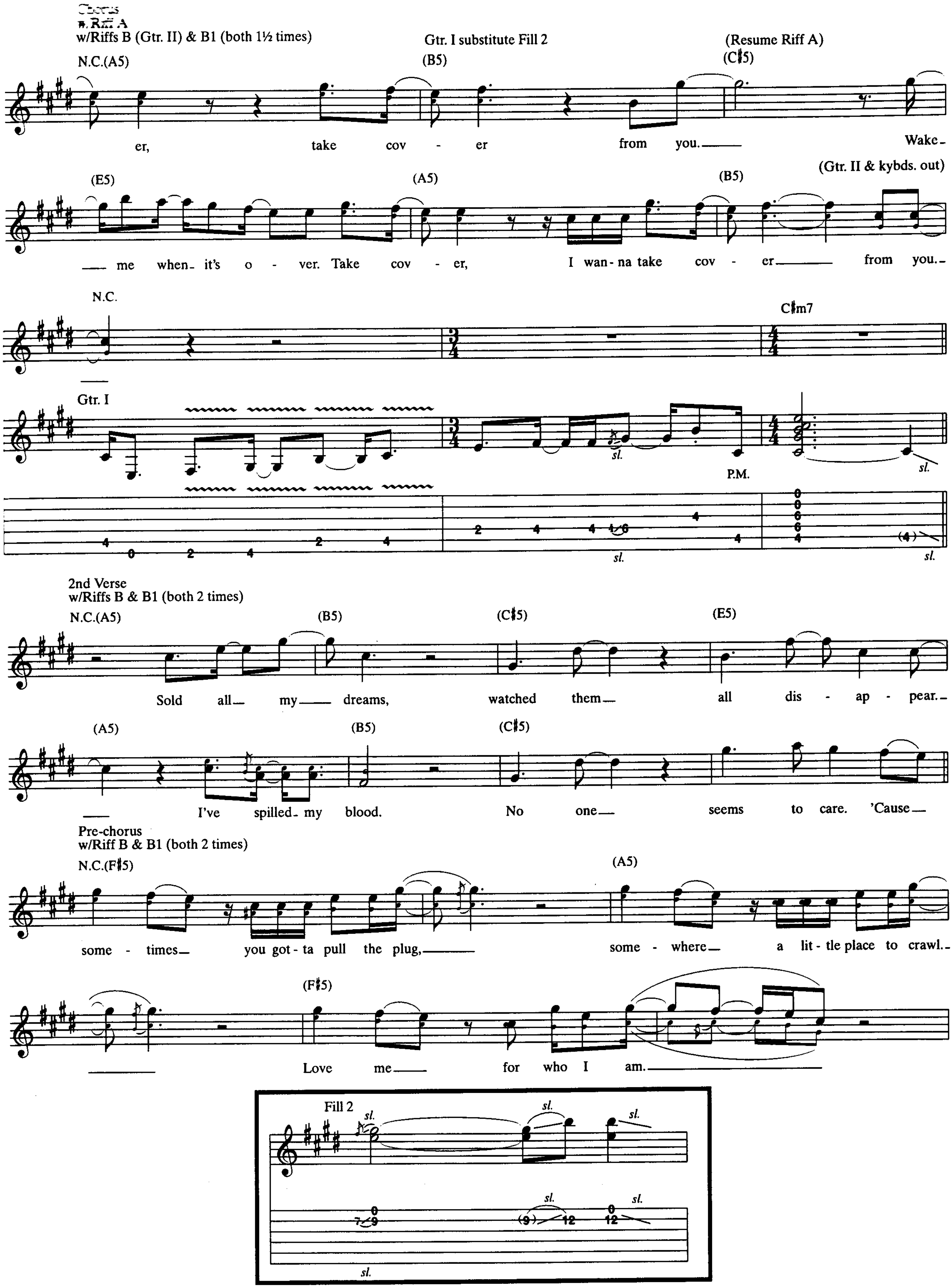

w/Rhy. Fill 1
w/Rhy. Fig. 1 (3 times)
Trapped in toy -
land.
Trapped in toy -
land.
Gtr. II
Full
1/2
Full
P
sl.
(Gtr. II out)
Gtr. I
P.M.
*Vocal is no longer doubled.
E5
slight rit.
Freely
(Piano)
*Let chord ring through 4-bar rest.
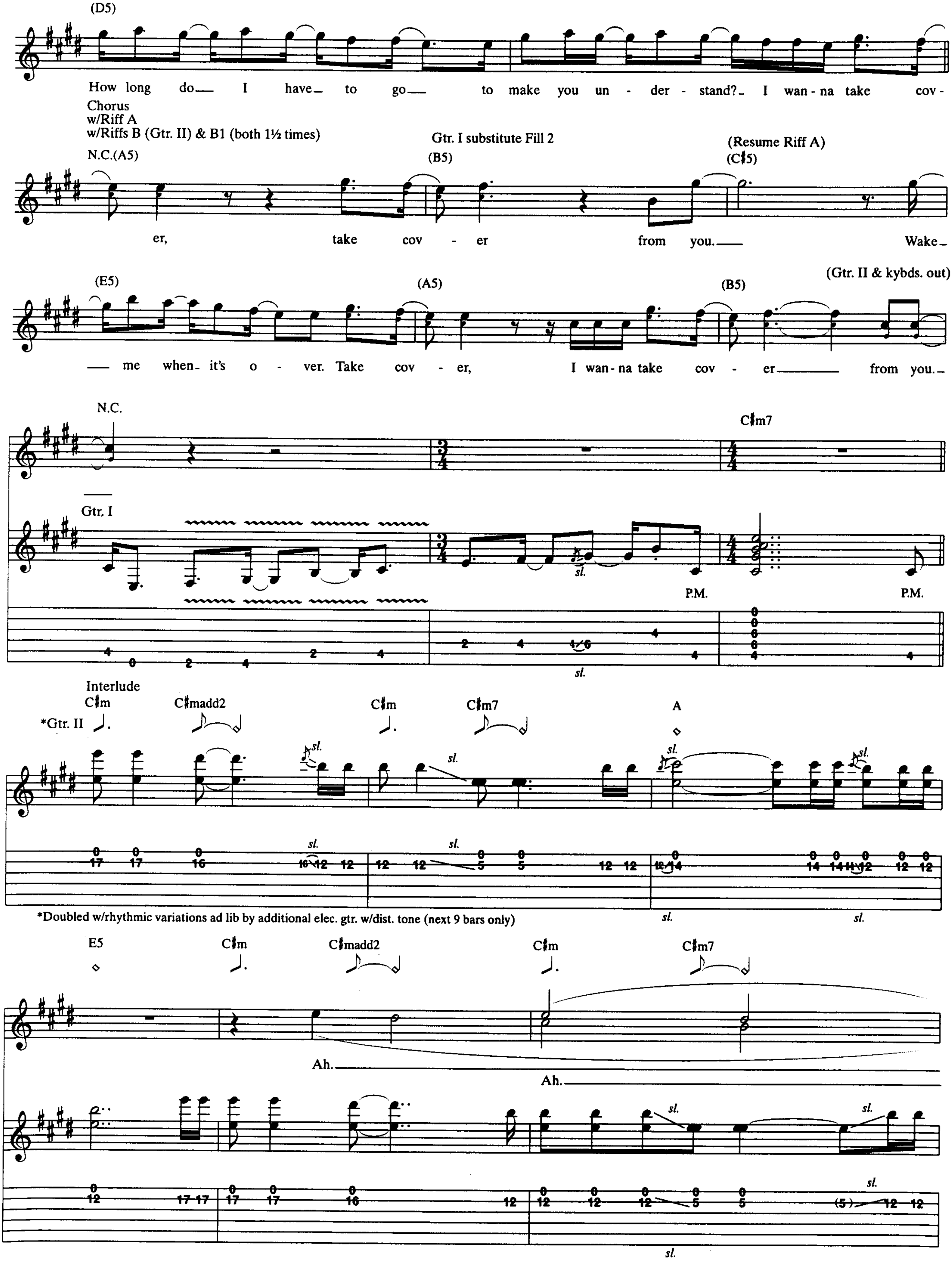
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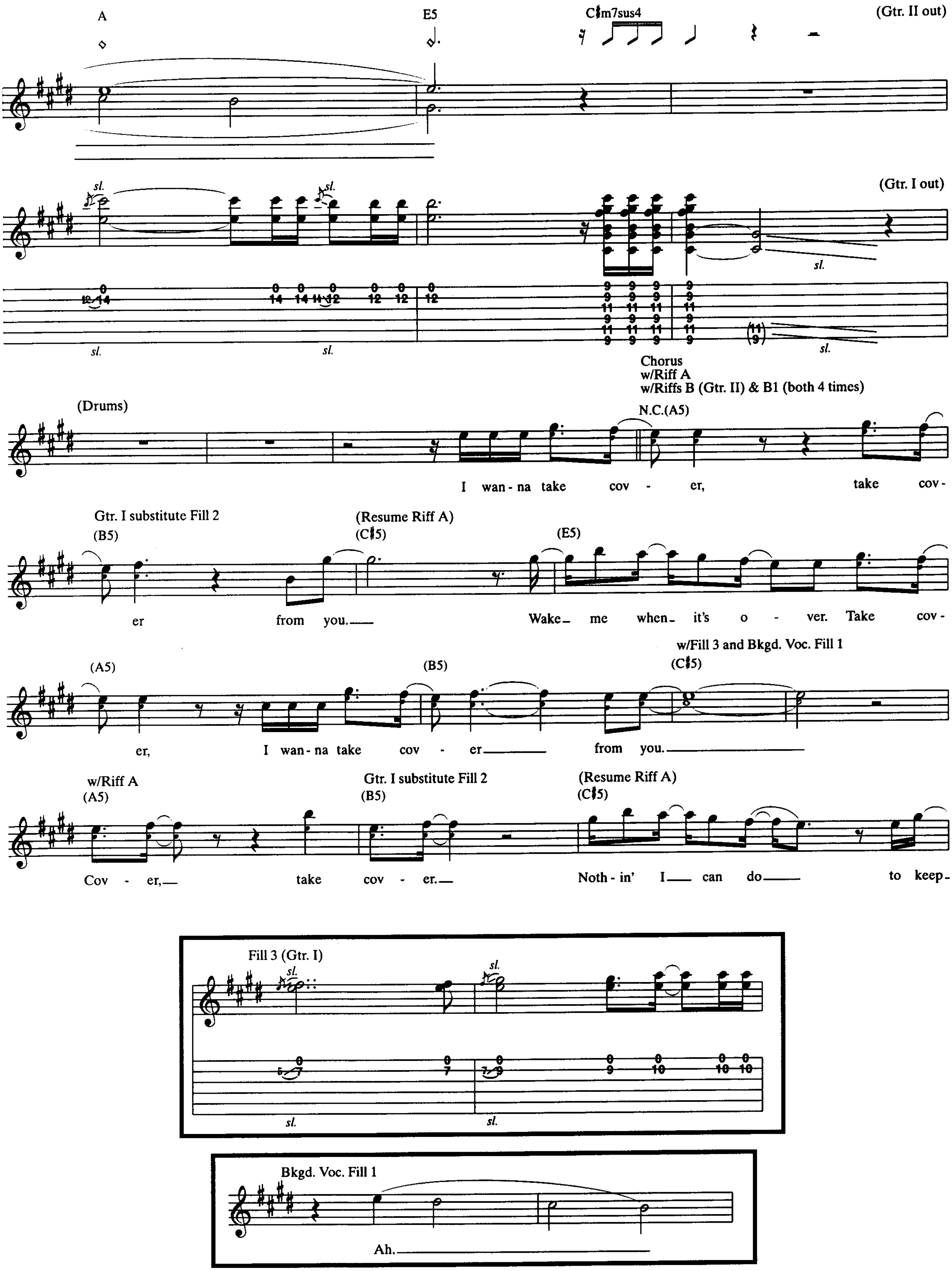
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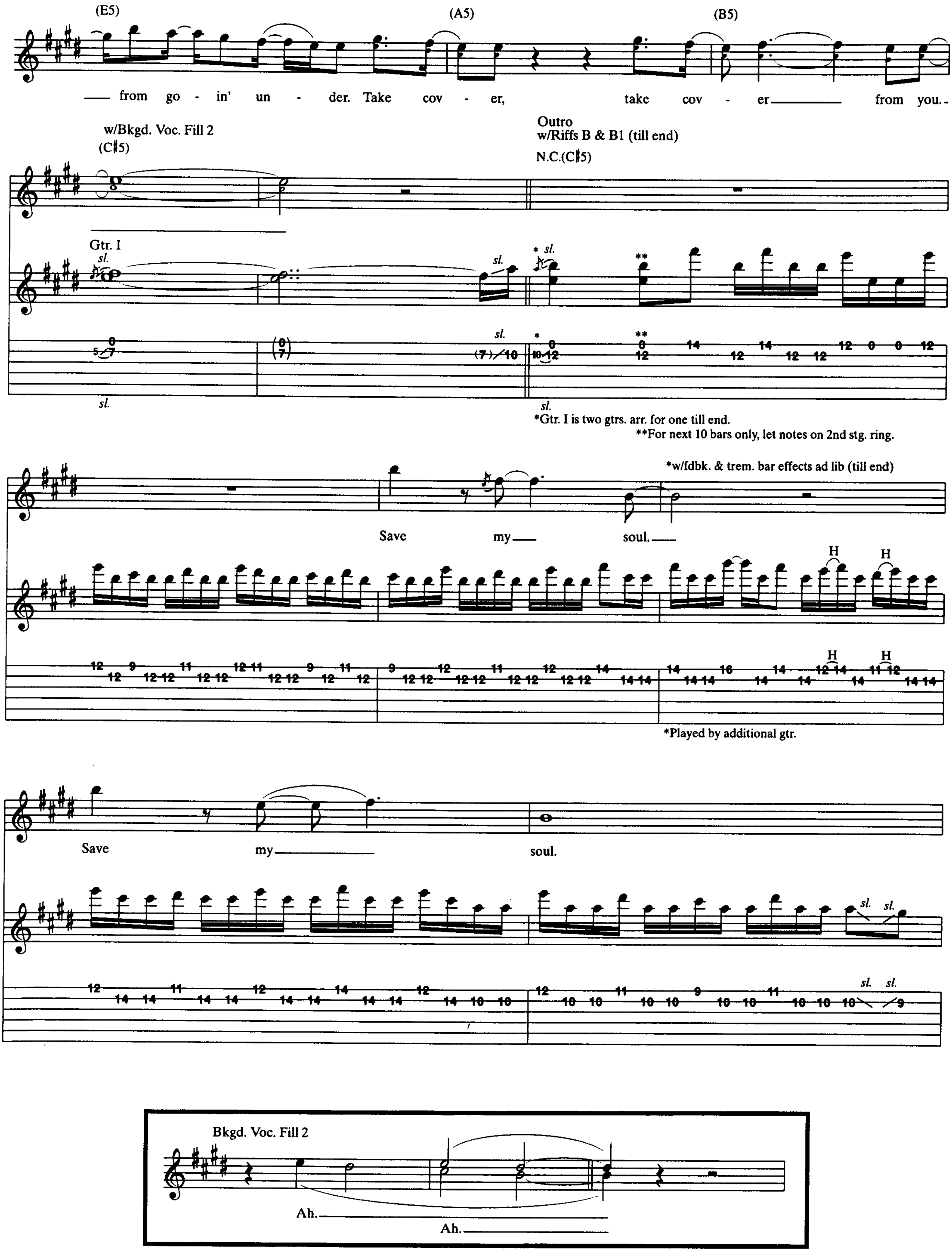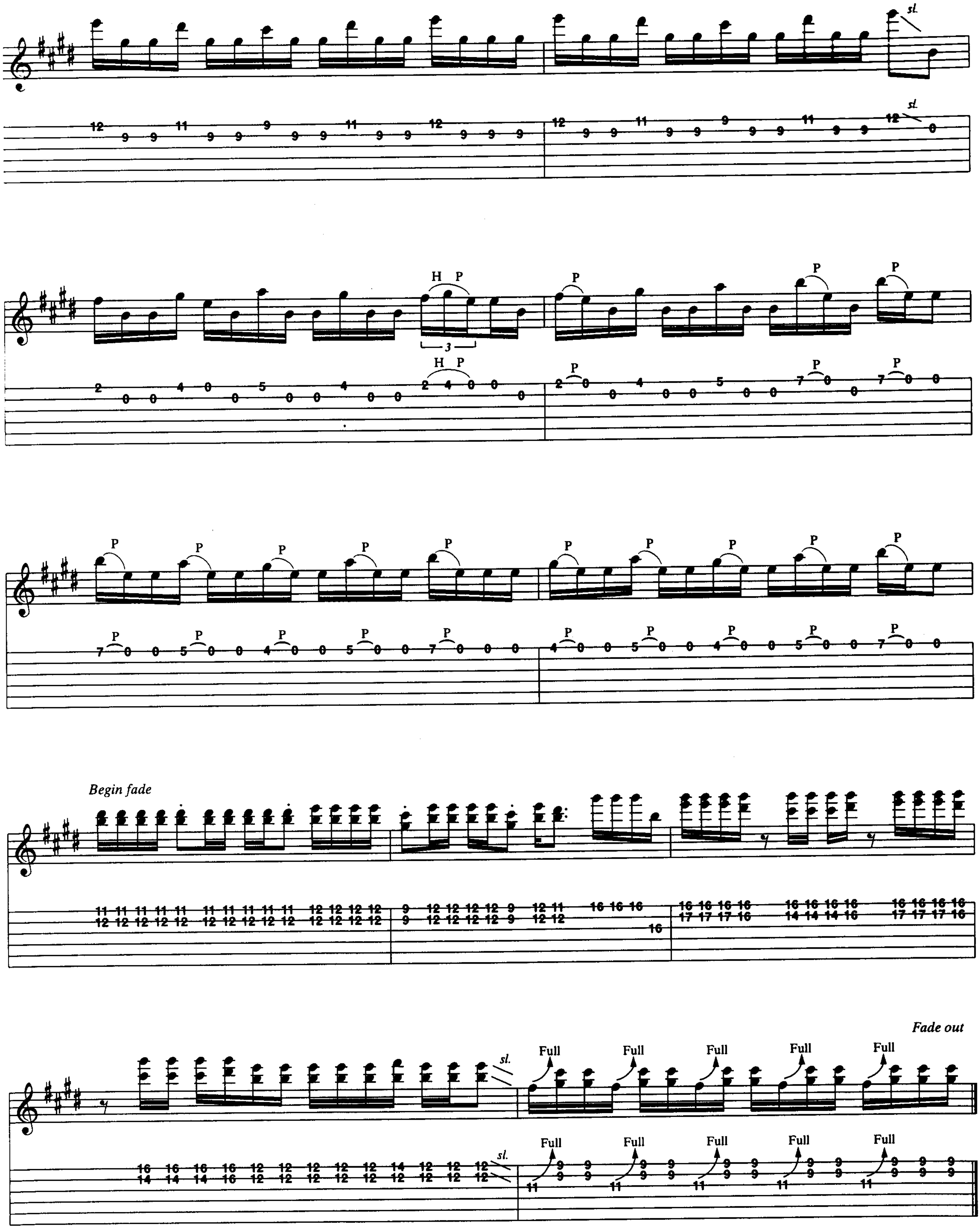



(E5)
(A5)
(B5)
told me to say. They go un - spo - ken, my
(C♯5)
Gtr. I substitute Fill 1
(Resume Riff B)
(A5)
(B5)
mind gets in the way. I hold my tongue.
(C♯5)
(E5)
(A5)
Save my, save my soul. True to my -
(B5)
(C♯5)
self and stay gold.
Pre-chorus
w/Riffs B & B1 (both 2 times)
N.C.(F♯5)
(A5)
Some - times you got - ta pull the plug, some - where a lit - tle place to crawl.
(F♯5)
Love me for who I am. It
(D5)
does - n't have to be like this for an or - di - nar - y man. I wan - na take cov -
Fill 1
P.M.
0 2 0 0 0 2 0 0 0 0 0 0 0 0 0 0


w/Riffs B (Gtr. II) & B1 (both 1½ times)
Gtr. I substitute Fill 2
(Resume Riff A)
N.C.(A5)
(B5)
(C♯5)
er, take cov - er from you.
Wake-
(E5)
(A5)
(B5)
(Gtr. II & kybds. out)
me when- it's o - ver. Take cov - er, I wan- na take cov - er from you.
N.C.
C♯m7
Gtr. I
sl.
P.M.
2nd Verse
w/Riffs B & B1 (both 2 times)
N.C.(A5)
(B5)
(C♯5)
(E5)
Sold all my dreams, watched them all dis - ap - pear.
(A5)
(B5)
(C♯5)
I've spilled- my blood. No one seems to care. 'Cause
Pre-chorus
w/Riff B & B1 (both 2 times)
N.C.(F♯5)
(A5)
some - times you got- ta pull the plug, some - where a lit - tle place to crawl.
(F♯5)
Love me for who I am.
Fill 2
sl.


(D5)
How long do— I have— to go— to make you un - der - stand?— I wan - na take cov -
Chorus
w/Riff A
w/Riffs B (Gtr. II) & B1 (both 1½ times)
Gtr. I substitute Fill 2
(Resume Riff A)
N.C.(A5)
(B5)
(C♯5)
er, take cov - er from you.— Wake—
(E5)
(A5)
(B5)
(Gtr. II & kybds. out)
— me when— it's o - ver. Take cov - er, I wan - na take cov - er— from you.—
N.C.
C♯m7
Gtr. I
sl.
P.M.
P.M.
Interlude
C♯m
C♯madd2
C♯m
C♯m7
A
*Gtr. II
sl.
*Doubled w/rhythmic variations ad lib by additional elec. gtr. w/dist. tone (next 9 bars only)
E5
C♯m
C♯madd2
C♯m
C♯m7
Ah.
Ah.
sl.

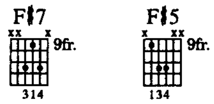

A
E5
C♯m7sus4
(Gtr. II out)
sl.
sl.
(Gtr. I out)
sl.
sl.
sl.
sl.
Chorus
w/Riff A
w/Riffs B (Gtr. II) & B1 (both 4 times)
(Drums)
N.C.(A5)
I wan-na take cov - er, take cov-
Gtr. I substitute Fill 2
(B5)
(Resume Riff A)
(C♯5)
(E5)
er from you.
Wake me when it's o - ver. Take cov-
(A5)
(B5)
w/Fill 3 and Bkgd. Voc. Fill 1
(C♯5)
er, I wan-na take cov - er from you.
w/Riff A
(A5)
Gtr. I substitute Fill 2
(B5)
(Resume Riff A)
(C♯5)
Cov - er, take cov - er.
Noth-in' I can do to keep-
Fill 3 (Gtr. I)
sl.
sl.
sl.
sl.
Bkgd. Voc. Fill 1
Ah.
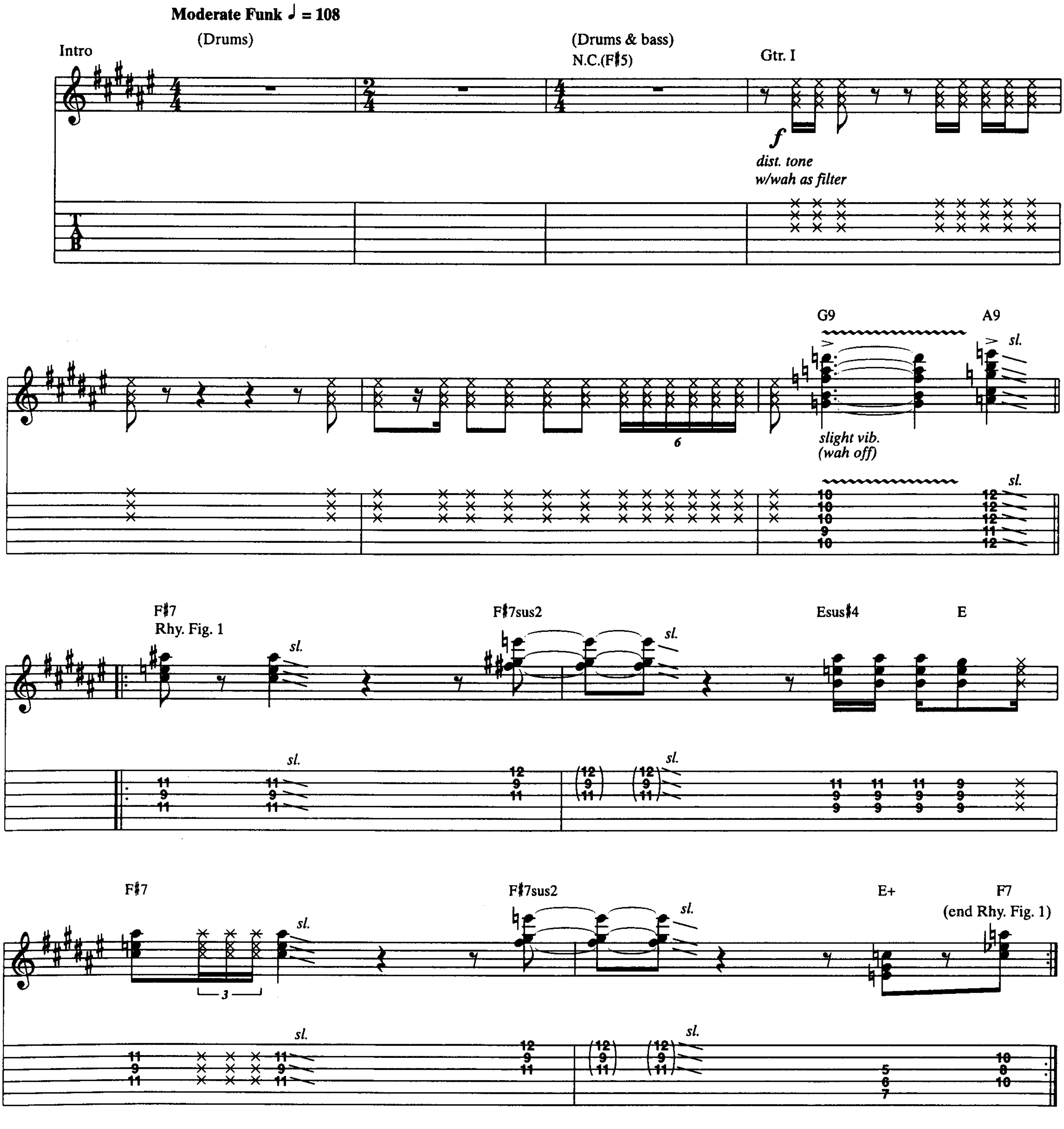

(E5)
(A5)
(B5)
from go - in' un - der. Take cov - er, take cov - er from you.
w/Bkgd. Voc. Fill 2
(C#5)
Outro
w/Riffs B & B1 (till end)
N.C.(C#5)
Gtr. I
sl.
*Gtr. I is two gtrs. arr. for one till end.
**For next 10 bars only, let notes on 2nd stg. ring.
*w/fdbk. & trem. bar effects ad lib (till end)
Save my soul.
H
*Played by additional gtr.
Save my soul.
Bkgd. Voc. Fill 2
Ah.
Ah.
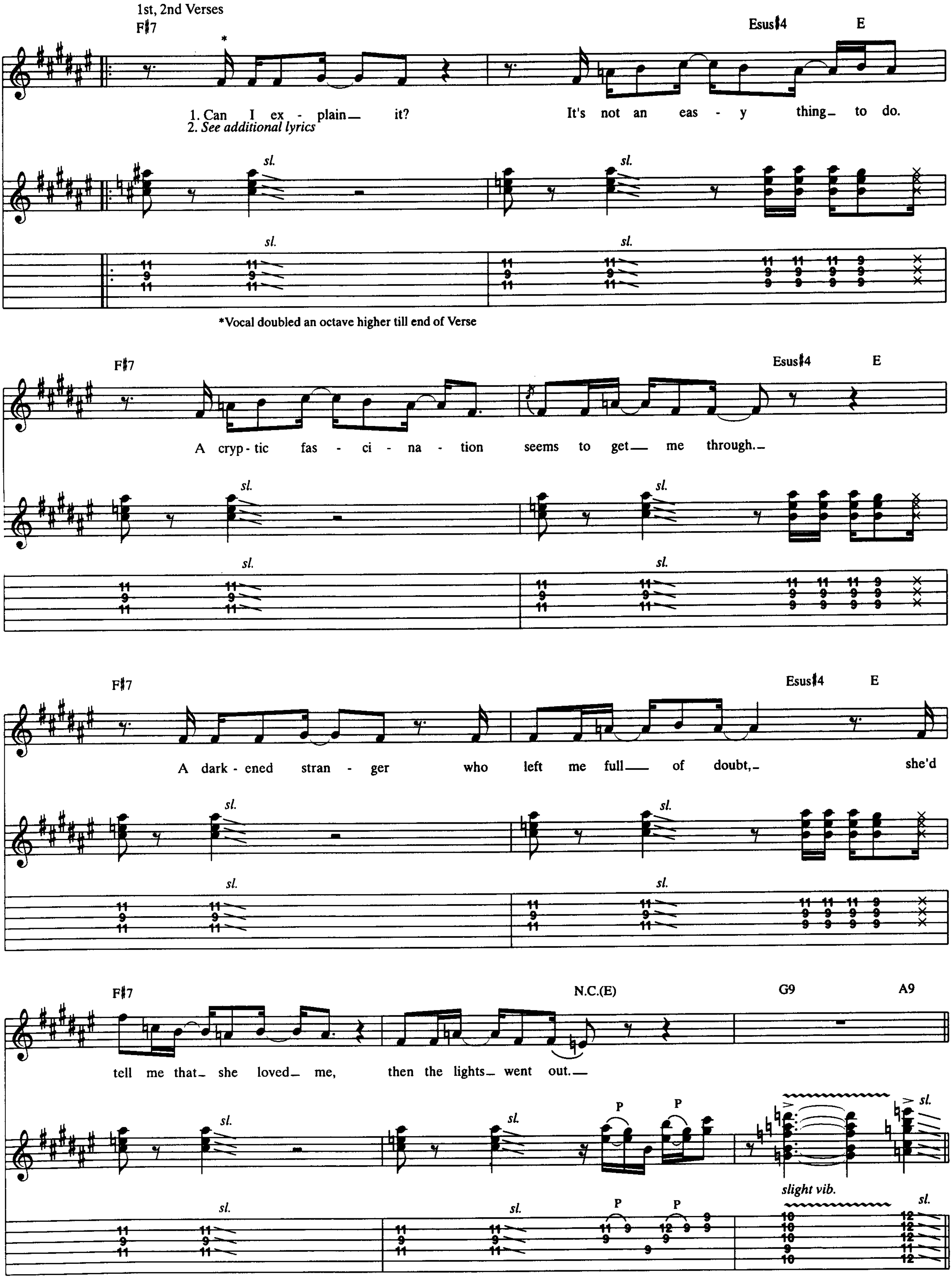

sl.
H P
3
P
Begin fade
Fade out
Full
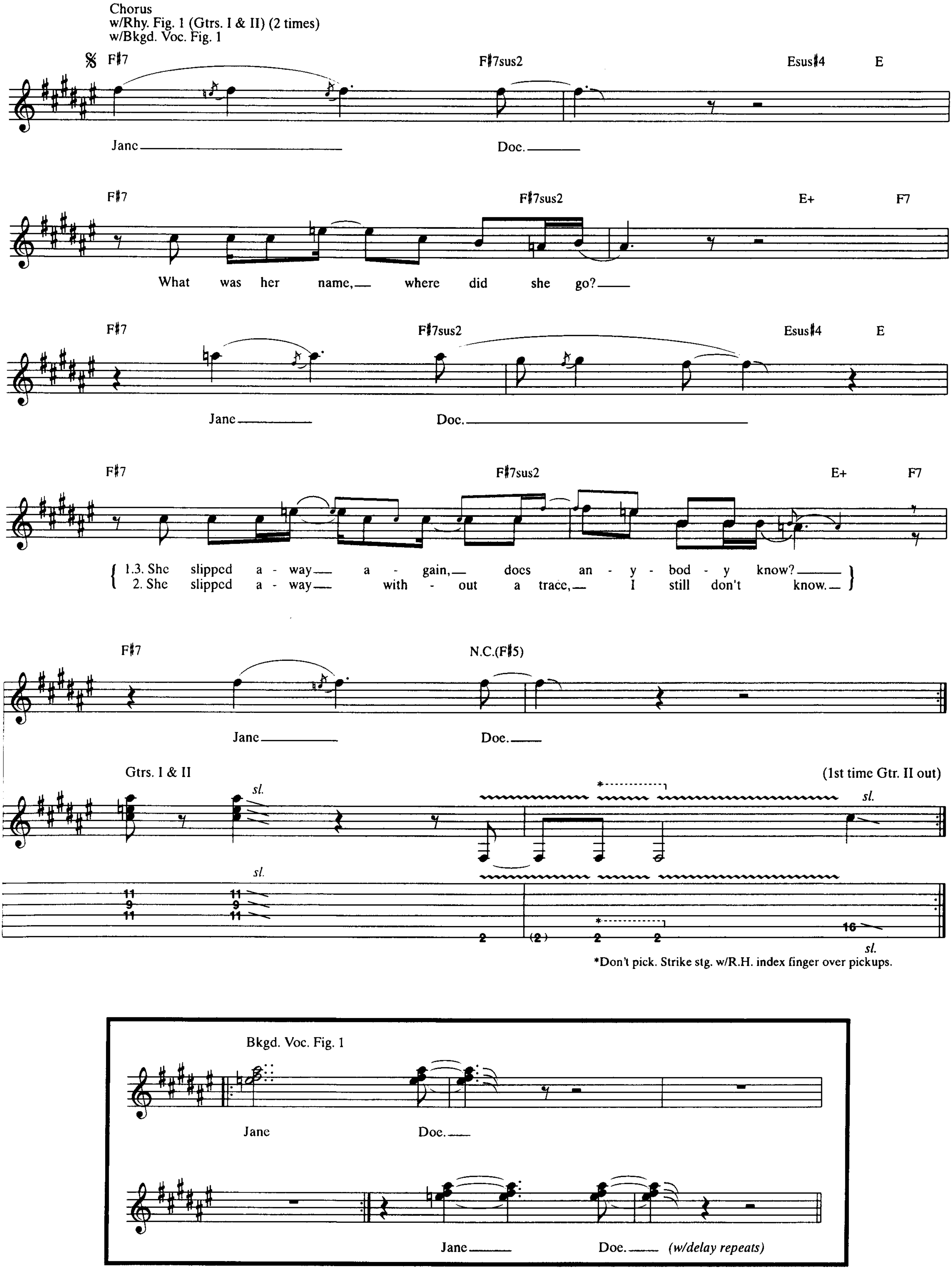
Jane Doe
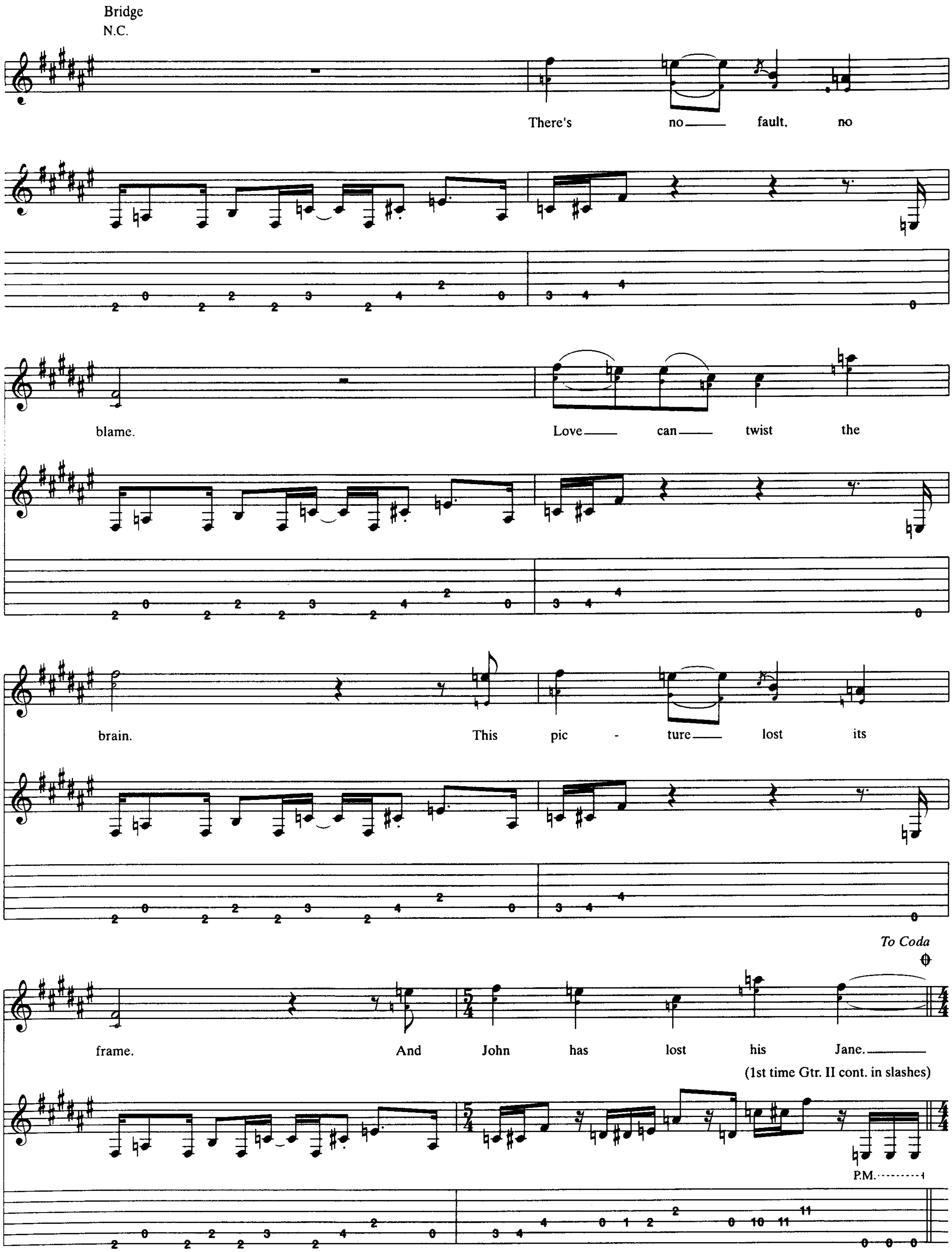
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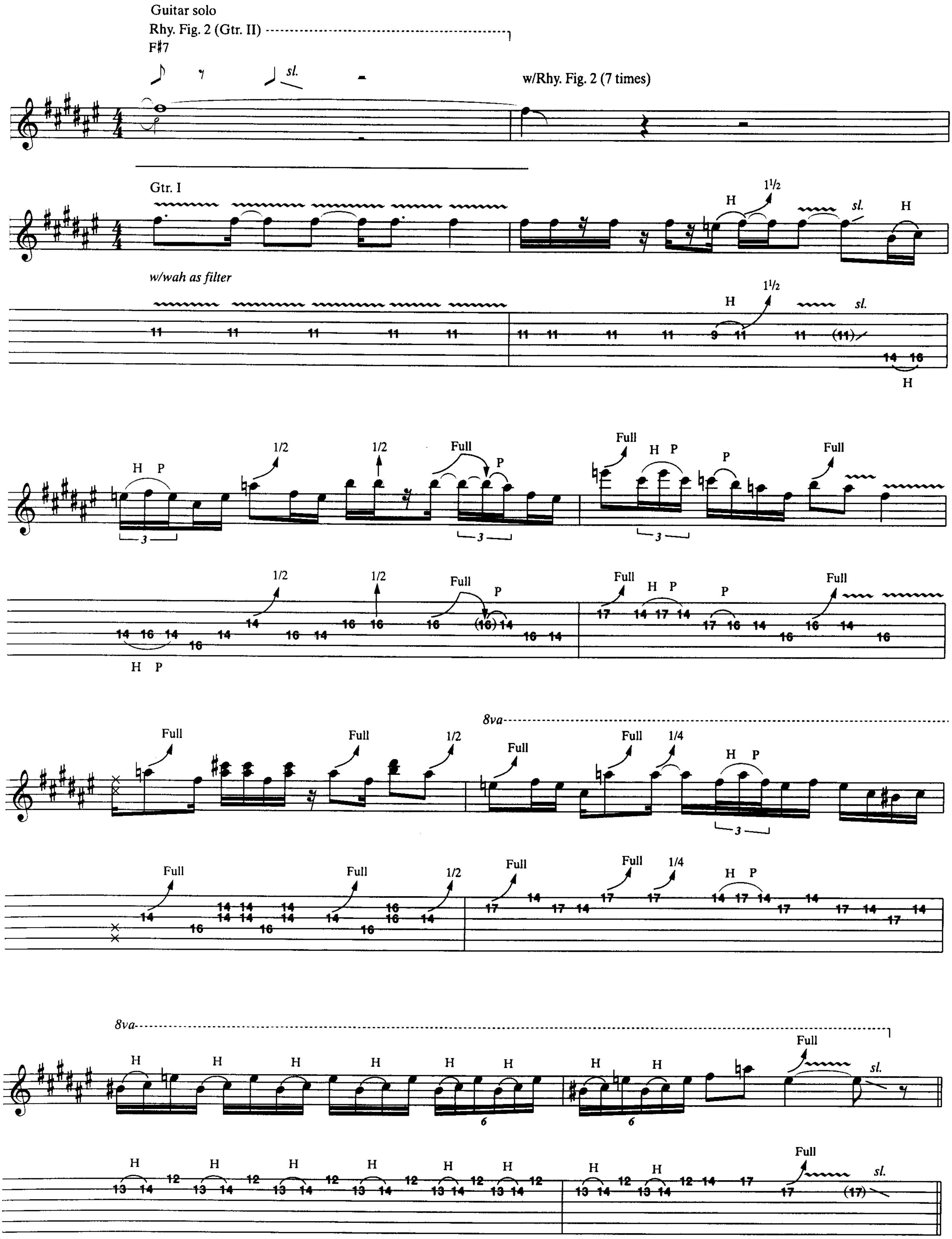


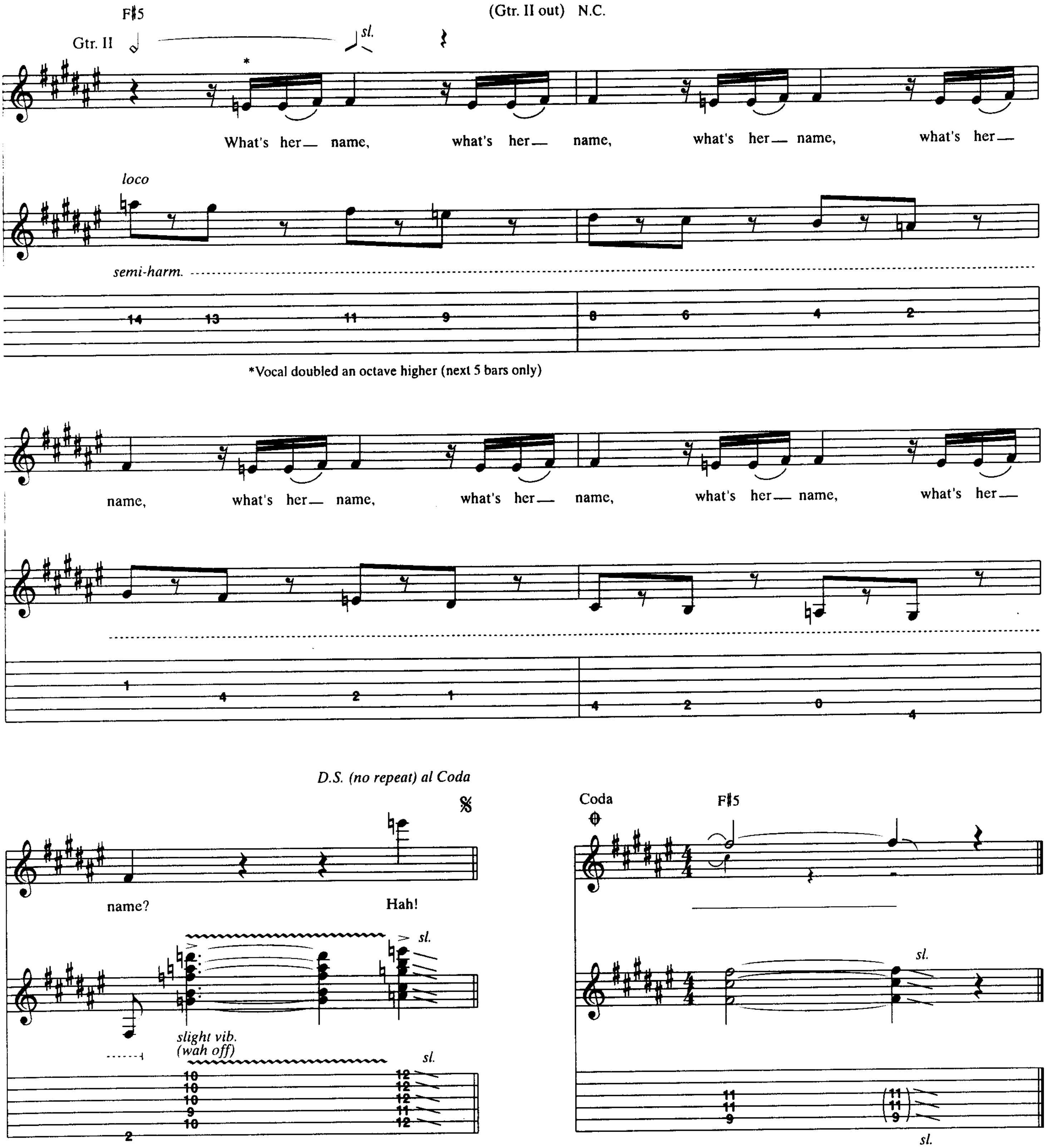



1st, 2nd Verses
F#7
Esus#4
E
1. Can I ex - plain it? It's not an eas - y thing to do.
2. See additional lyrics
sl.
*Vocal doubled an octave higher till end of Verse
A cryp - tic fas - ci - na - tion seems to get me through.
A dark - ened stran - ger who left me full of doubt, she'd
tell me that she loved me, then the lights went out.
N.C.(E)
G9
A9
P
slight vib.


Chorus
w/Rhy. Fig. 1 (Gtrs. I & II) (2 times)
w/Bkgd. Voc. Fig. 1
F♯7
F♯7sus2
Esus♯4
E
Jane
Doe.
F♯7
F♯7sus2
E+
F7
What was her name, where did she go?
F♯7
F♯7sus2
Esus♯4
E
Jane
Doe.
F♯7
F♯7sus2
E+
F7
1.3. She slipped a - way a - gain, does an - y - bod - y know?
2. She slipped a - way with - out a trace, I still don't know.
F♯7
N.C.(F♯5)
Jane
Doe.
Gtrs. I & II
sl.
(1st time Gtr. II out)
*Don't pick. Strike stg. w/R.H. index finger over pickups.
Bkgd. Voc. Fig. 1
Jane
Doe.
Jane
Doe.
(w/delay repeats)


Bridge
N.C.
There's no fault, no
blame.
Love can twist the
brain.
This pic - ture lost its
To Coda
frame.
And John has lost his Jane.
(1st time Gtr. II cont. in slashes)
P.M.


Guitar solo
Rhy. Fig. 2 (Gtr. II)
F♯7
sl.
w/Rhy. Fig. 2 (7 times)
Gtr. I
w/wah as filter
H
P
sl.
1½
1/2
1/4
Full
8va

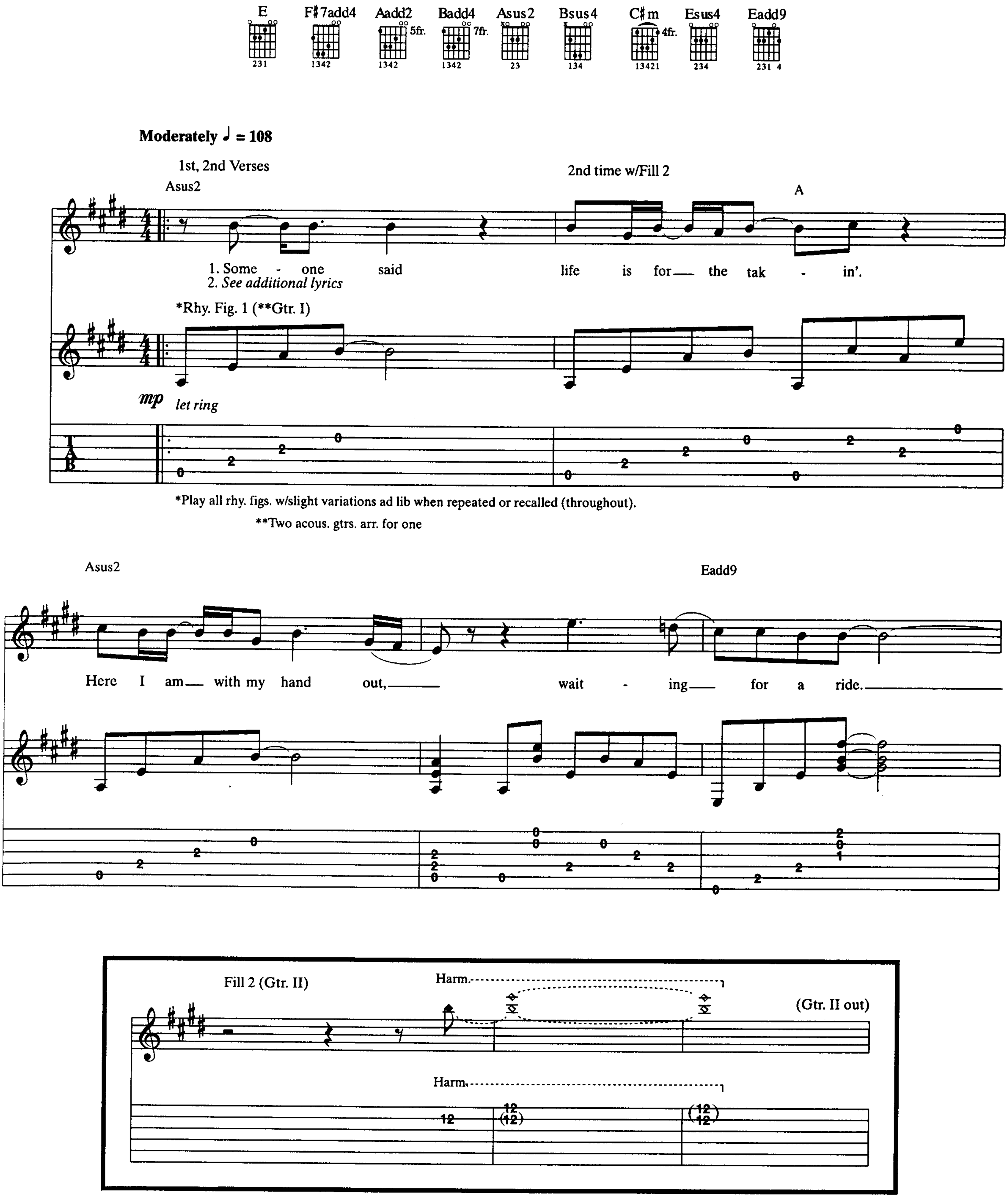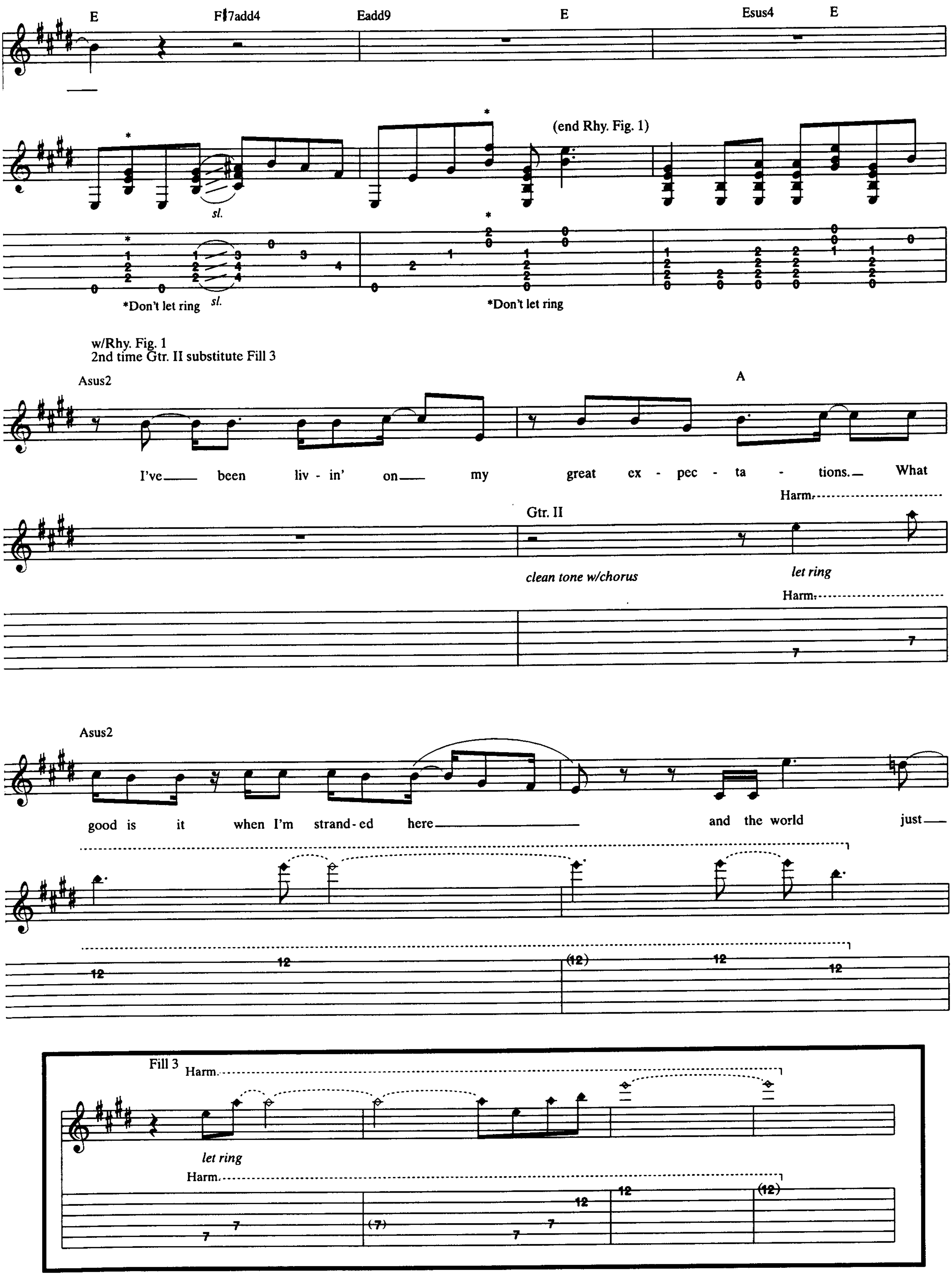


Additional Lyrics
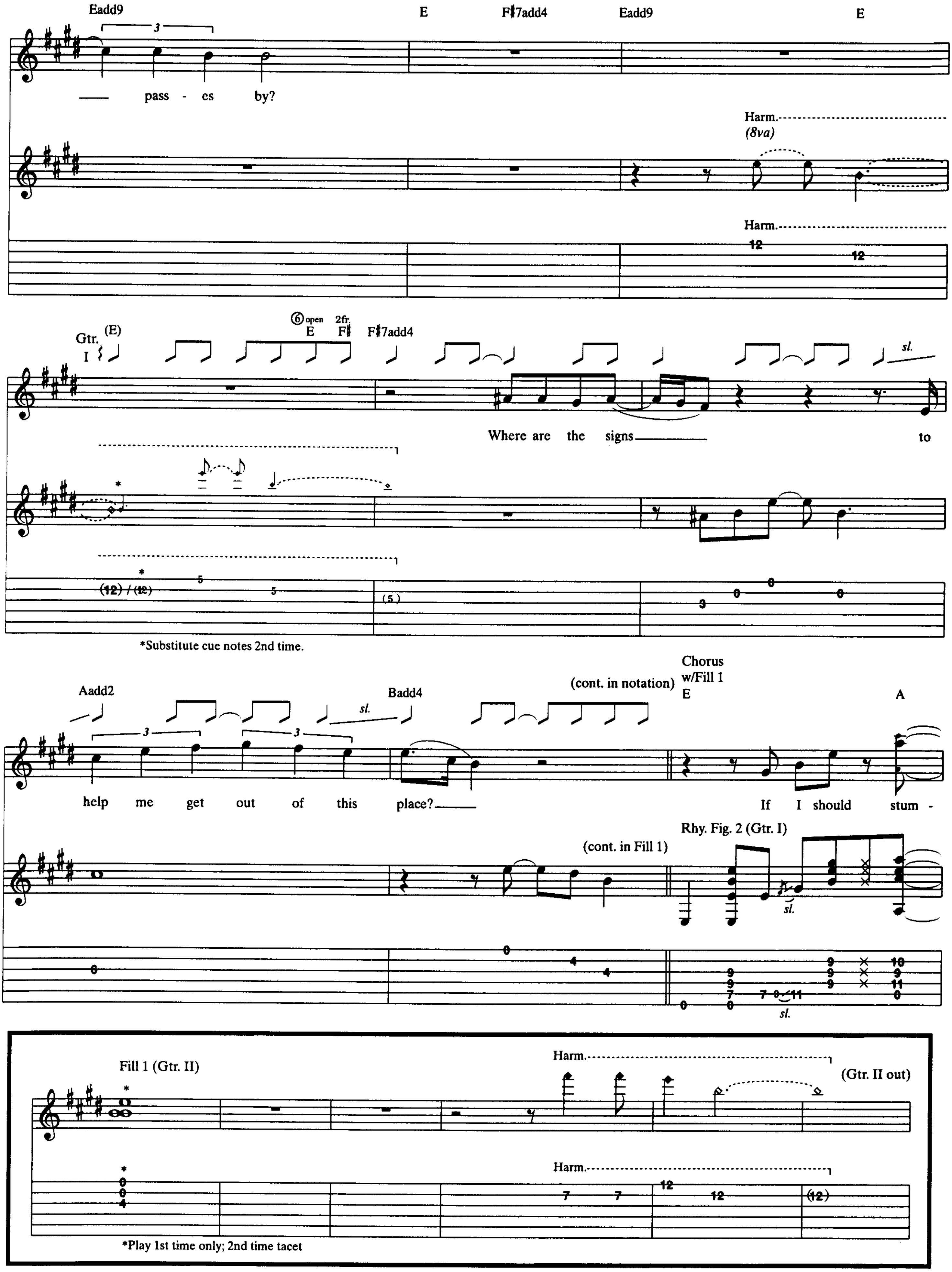
2. Platonic whisper that makes me want to shout.
   Then she always disappears like a lady from Barclay House.
   Who is this woman, someone that I invent?
   I follow all night long like a bloodhound on a scent. *(To Chorus)*

Goin' Where The Wind Blows
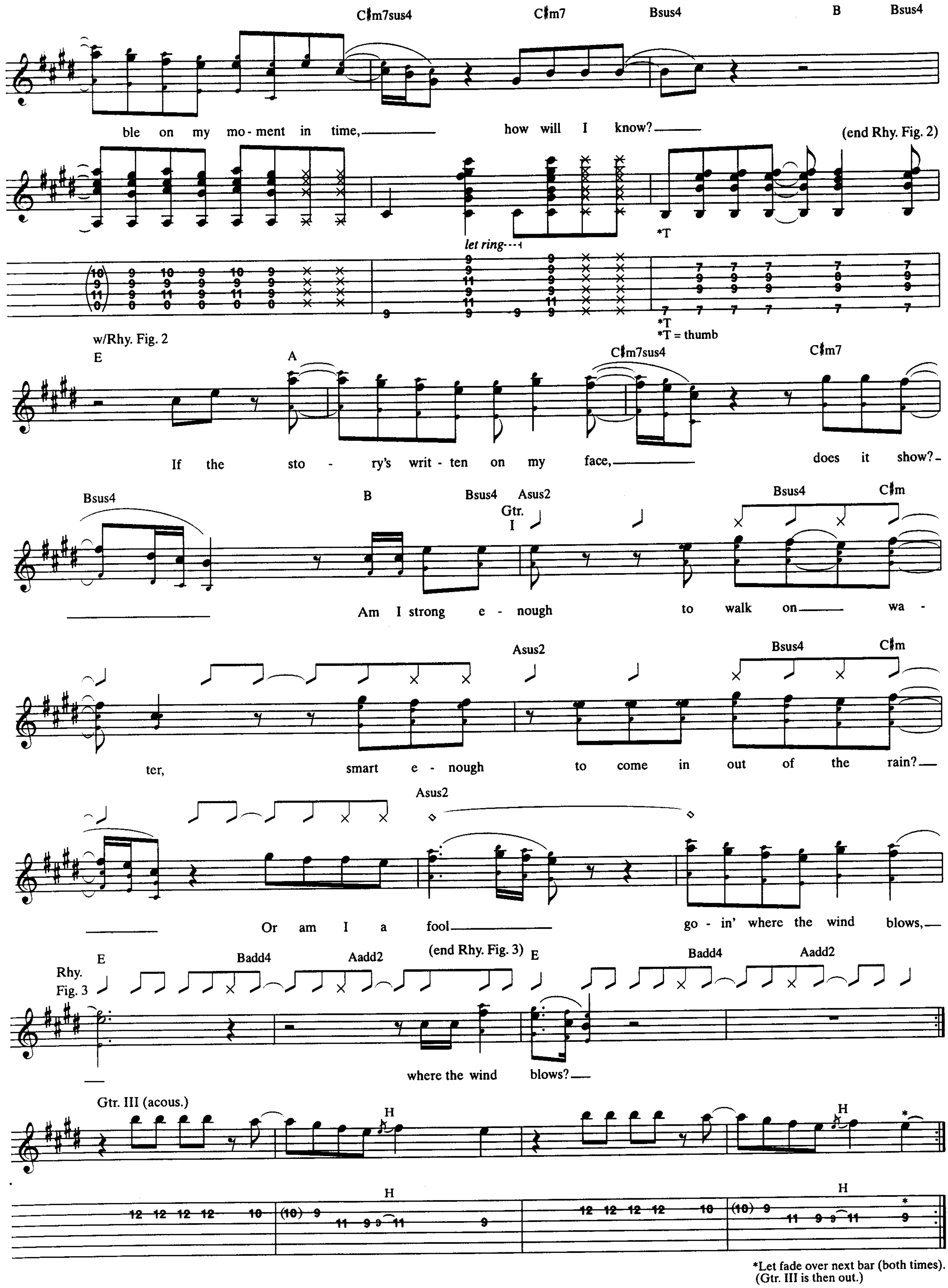
Words and Music by
Eric Martin and Andre Pessis
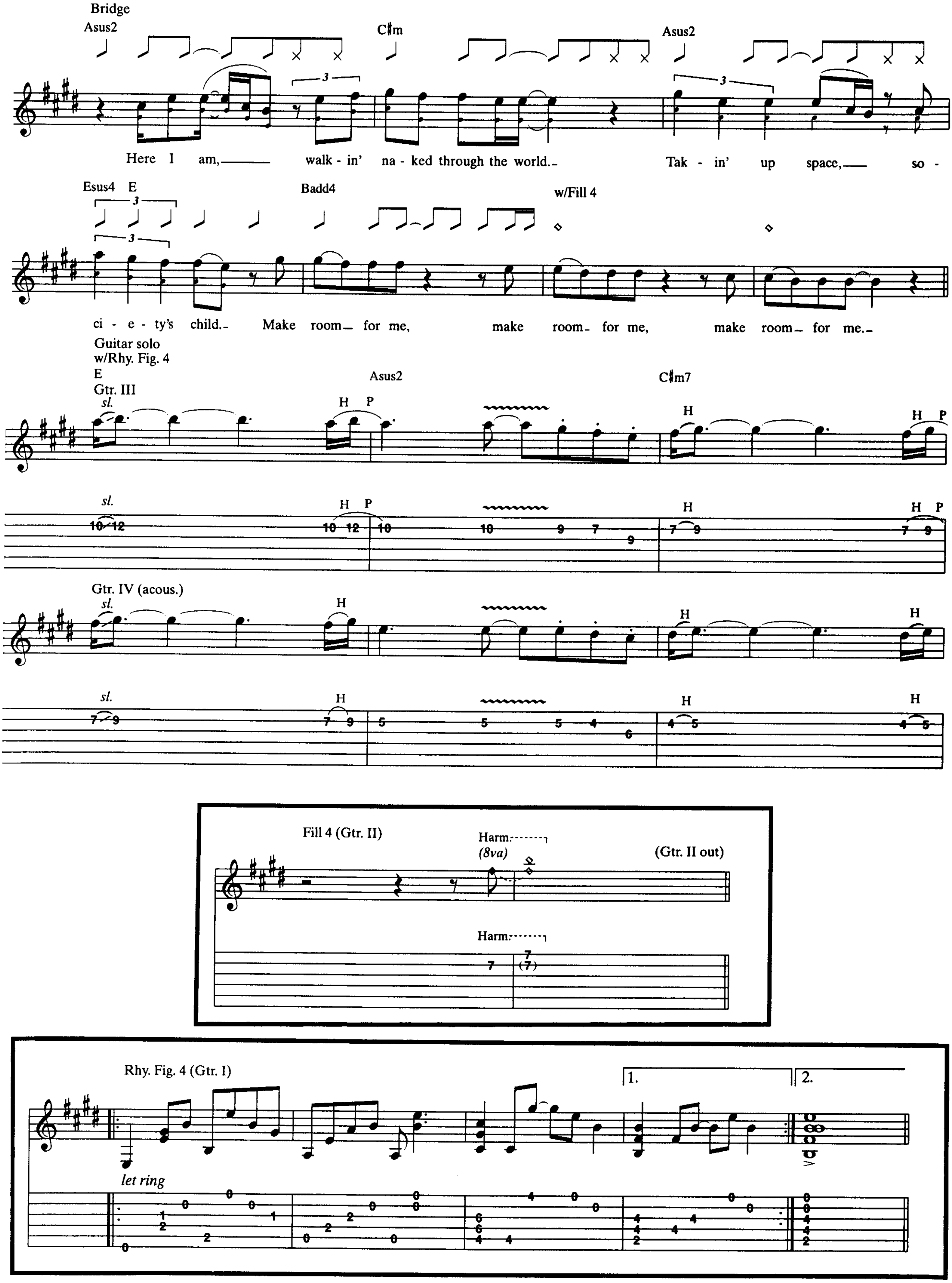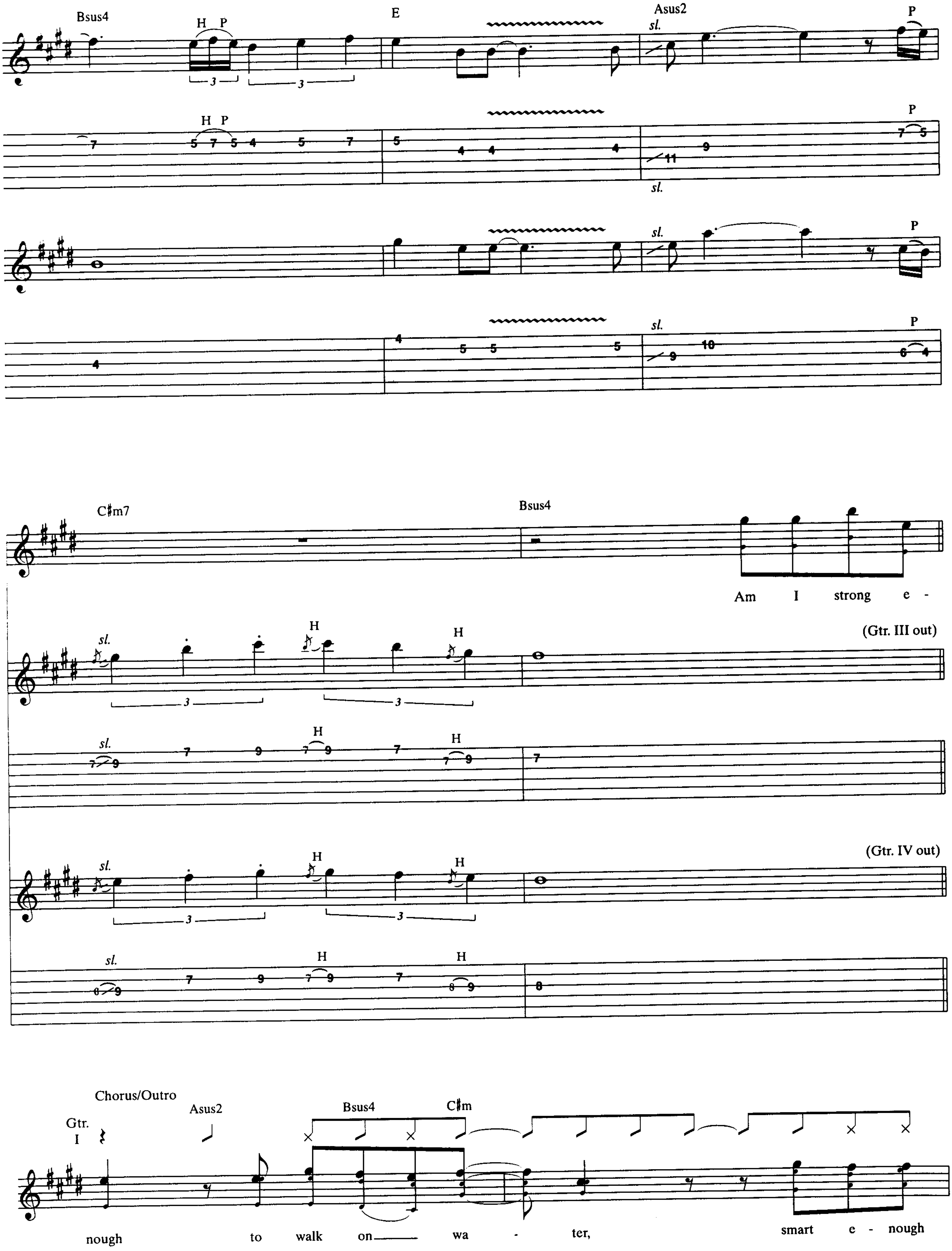



E
F♯7add4
Eadd9
E
Esus4
E
(end Rhy. Fig. 1)
sl.
*Don't let ring
*Don't let ring
w/Rhy. Fig. 1
2nd time Gtr. II substitute Fill 3
Asus2
A
I've been livin' on my great ex - pec - ta - tions. What
Gtr. II
Harm.
clean tone w/chorus
let ring
Asus2
good is it when I'm strand - ed here and the world just
Fill 3
Harm.
let ring
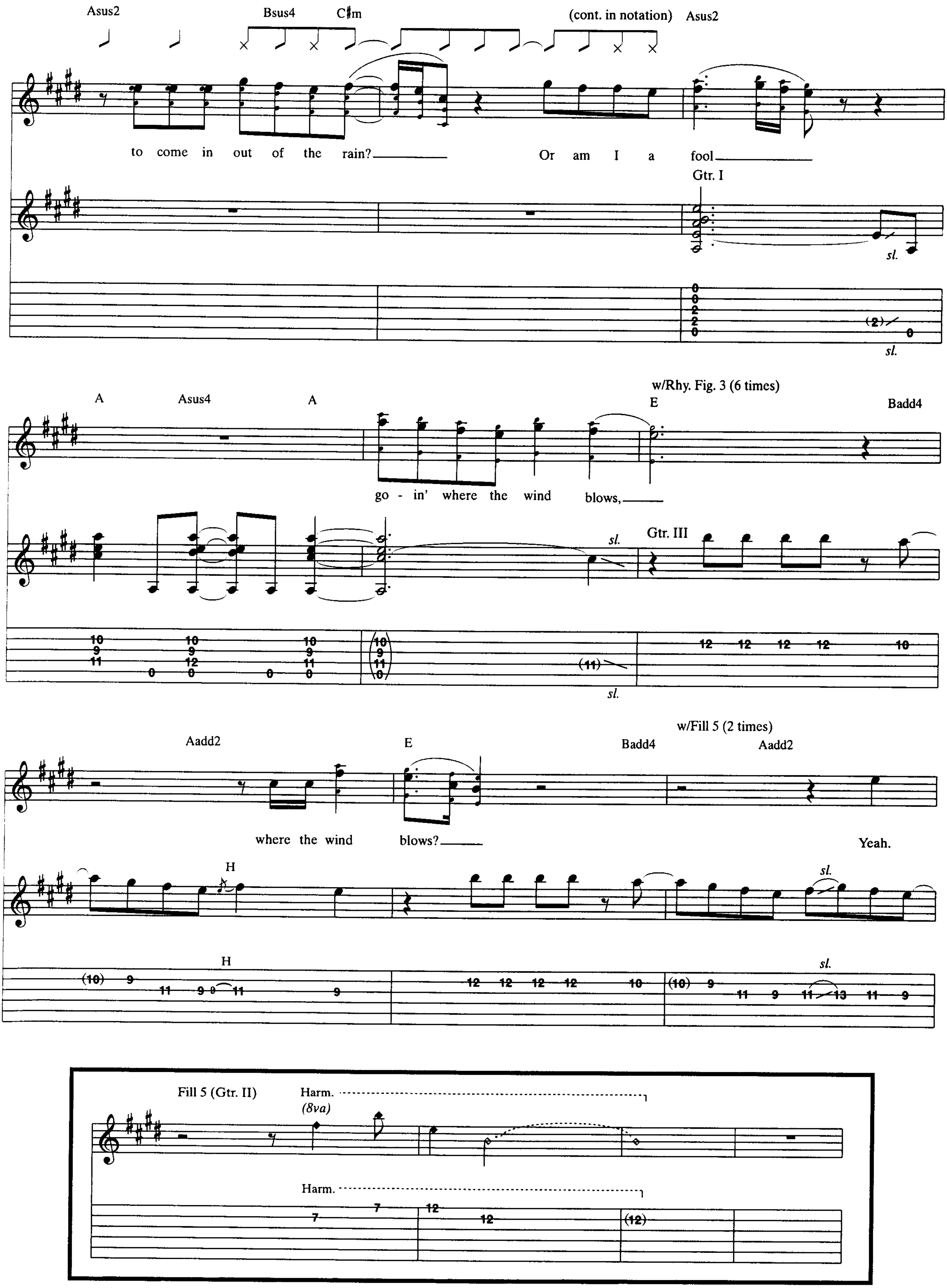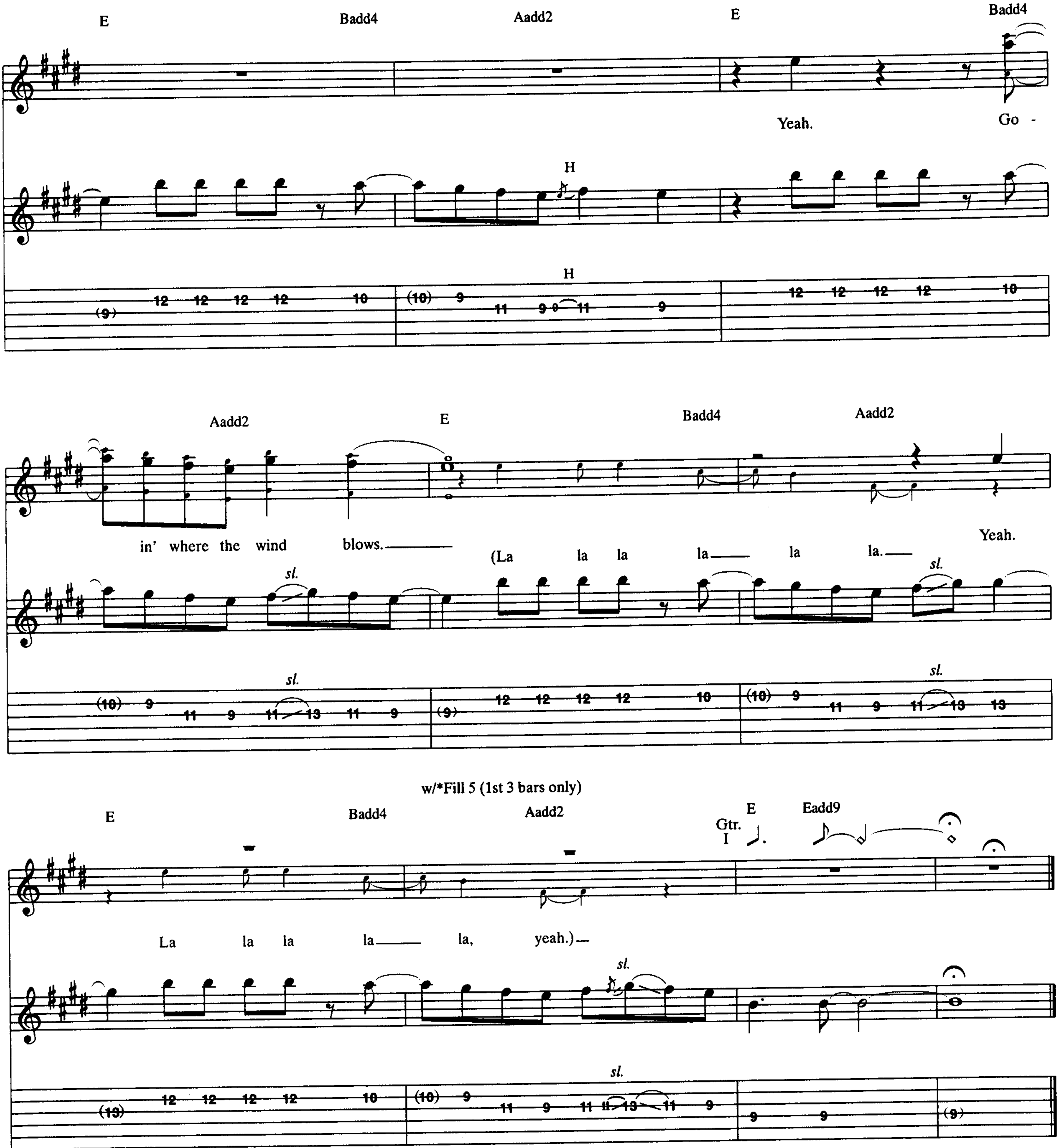


Eadd9
E
F♯7add4
Eadd9
E
passes by?
Harm.
(8va)
Harm.
Gtr. I
(E)
⑥ open
2fr.
E
F♯
F♯7add4
sl.
Where are the signs to
*Substitute cue notes 2nd time.
Aadd2
Badd4
(cont. in notation)
Chorus
w/Fill 1
E
A
help me get out of this place?
If I should stum-
Rhy. Fig. 2 (Gtr. I)
(cont. in Fill 1)
Fill 1 (Gtr. II)
Harm.
(Gtr. II out)
*Play 1st time only; 2nd time tacet


C♯m7sus4 C♯m7 Bsus4 B Bsus4
ble on my mo - ment in time, how will I know?
(end Rhy. Fig. 2)
let ring
*T
*T = thumb
w/Rhy. Fig. 2
E A C♯m7sus4 C♯m7
If the sto - ry's writ - ten on my face, does it show?
Bsus4 B Bsus4 Asus2
Gtr. I
Bsus4 C♯m
Am I strong e - nough to walk on wa -
Asus2 Bsus4 C♯m
ter, smart e - nough to come in out of the rain?
Asus2
Or am I a fool go - in' where the wind blows,
E Badd4 Aadd2 (end Rhy. Fig. 3) E Badd4 Aadd2
Rhy. Fig. 3
where the wind blows?
Gtr. III (acous.)
H
*Let fade over next bar (both times).
(Gtr. III is then out.)


Bridge
Asus2
C♯m
Asus2
Here I am, walk - in' na - ked through the world.
Tak - in' up space, so -
Esus4 E
Badd4
w/Fill 4
ci - e - ty's child. Make room for me, make room for me, make room for me.
Guitar solo
w/Rhy. Fig. 4
E
Gtr. III
Asus2
C♯m7
sl.
H P
H
Gtr. IV (acous.)
Fill 4 (Gtr. II)
Harm.
(8va)
(Gtr. II out)
Rhy. Fig. 4 (Gtr. I)
let ring
1.
2.


Bsus4
E
Asus2
H P
sl.
P
C♯m7
Bsus4
Am I strong e -
(Gtr. III out)
(Gtr. IV out)
Chorus/Outro
Gtr. I
Asus2
Bsus4
C♯m
nough to walk on wa - ter, smart e - nough


Asus2
Bsus4
C♯m
(cont. in notation)
Asus2
to come in out of the rain?
Or am I a fool
Gtr. I
sl.
A
Asus4
A
w/Rhy. Fig. 3 (6 times)
E
Badd4
go - in' where the wind blows,
Gtr. III
Aadd2
E
w/Fill 5 (2 times)
Badd4
Aadd2
where the wind blows?
Yeah.
H
Fill 5 (Gtr. II)
Harm.
(8va)



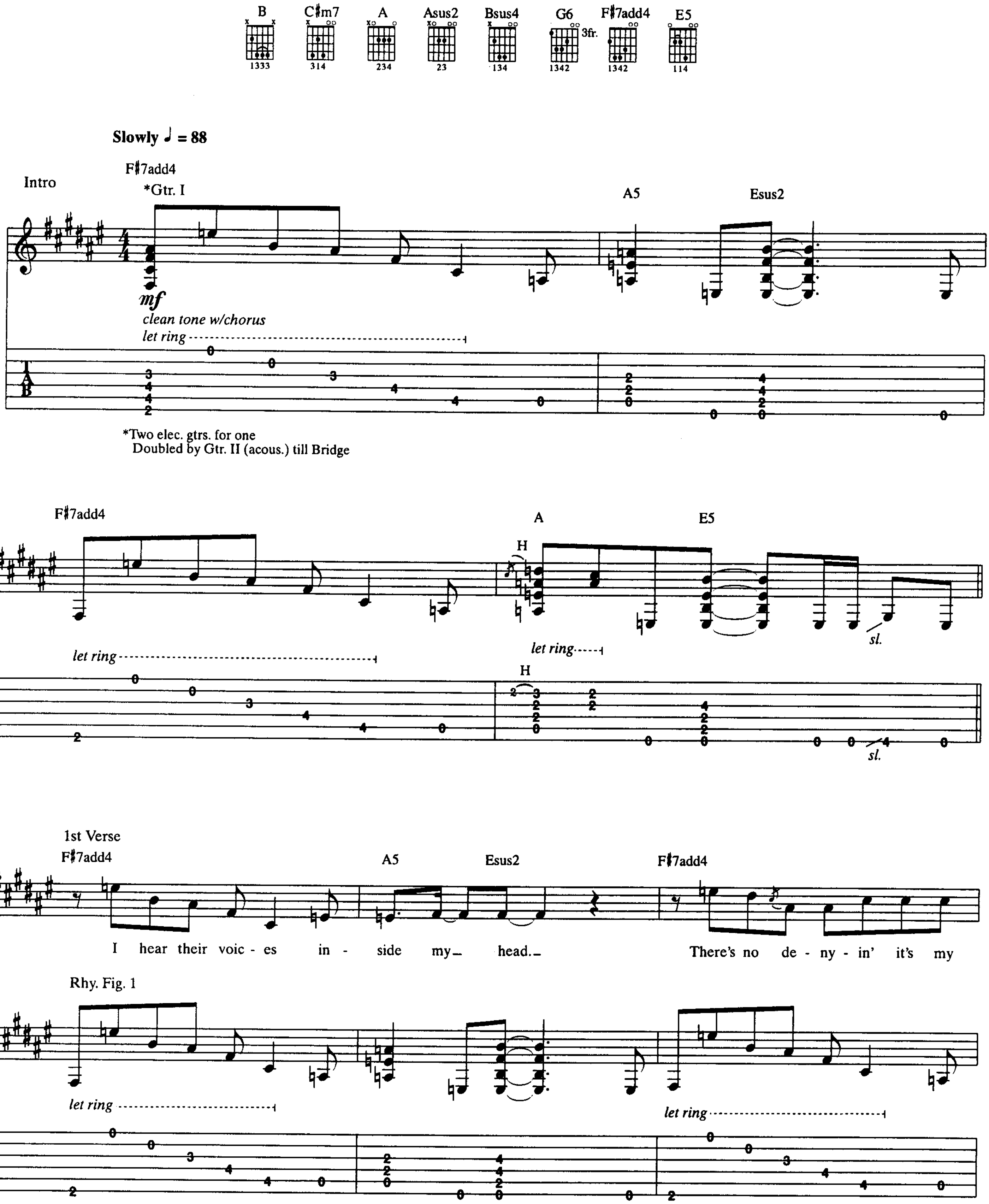
*Last note held till end of song
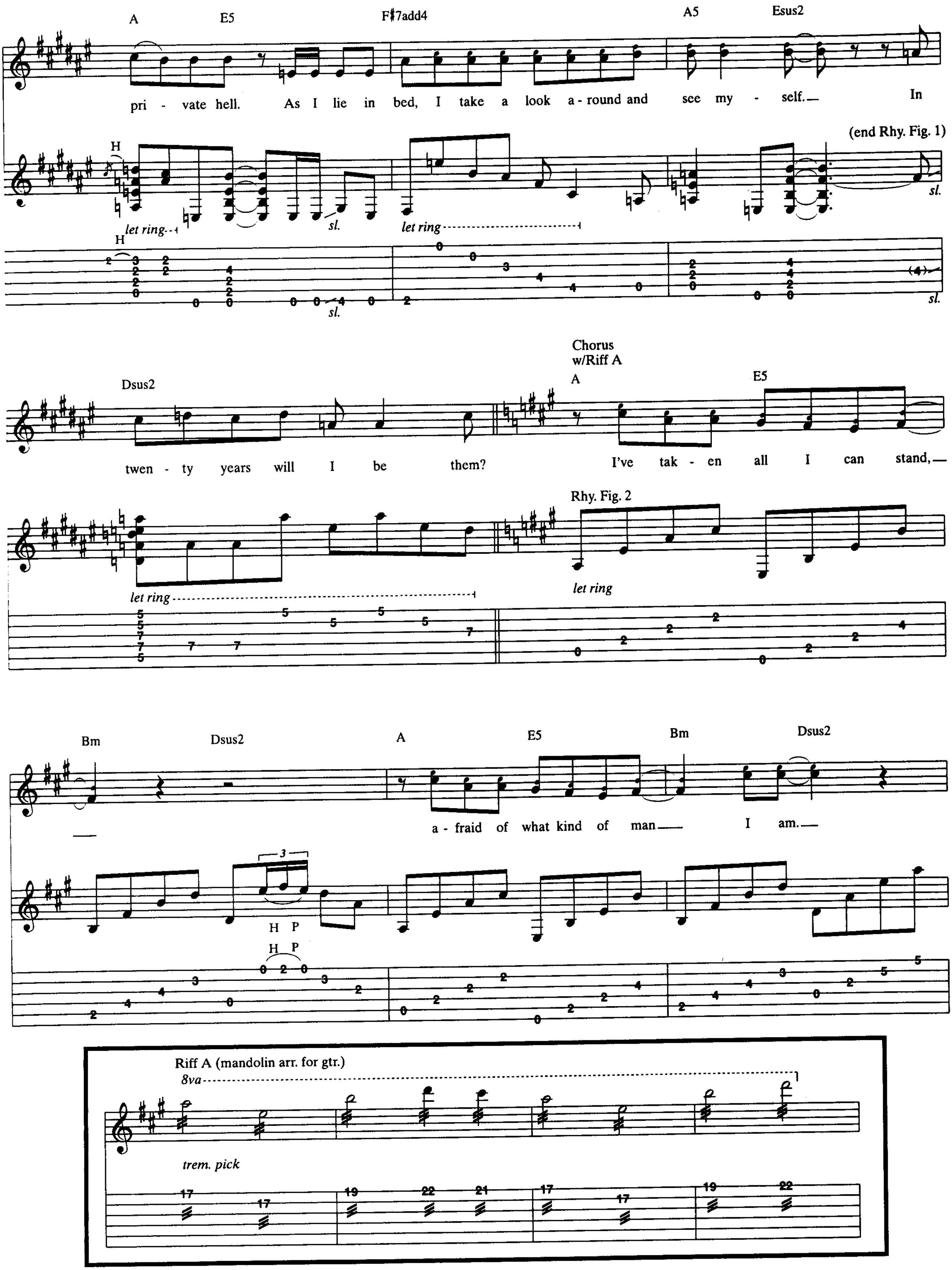
Additional Lyrics
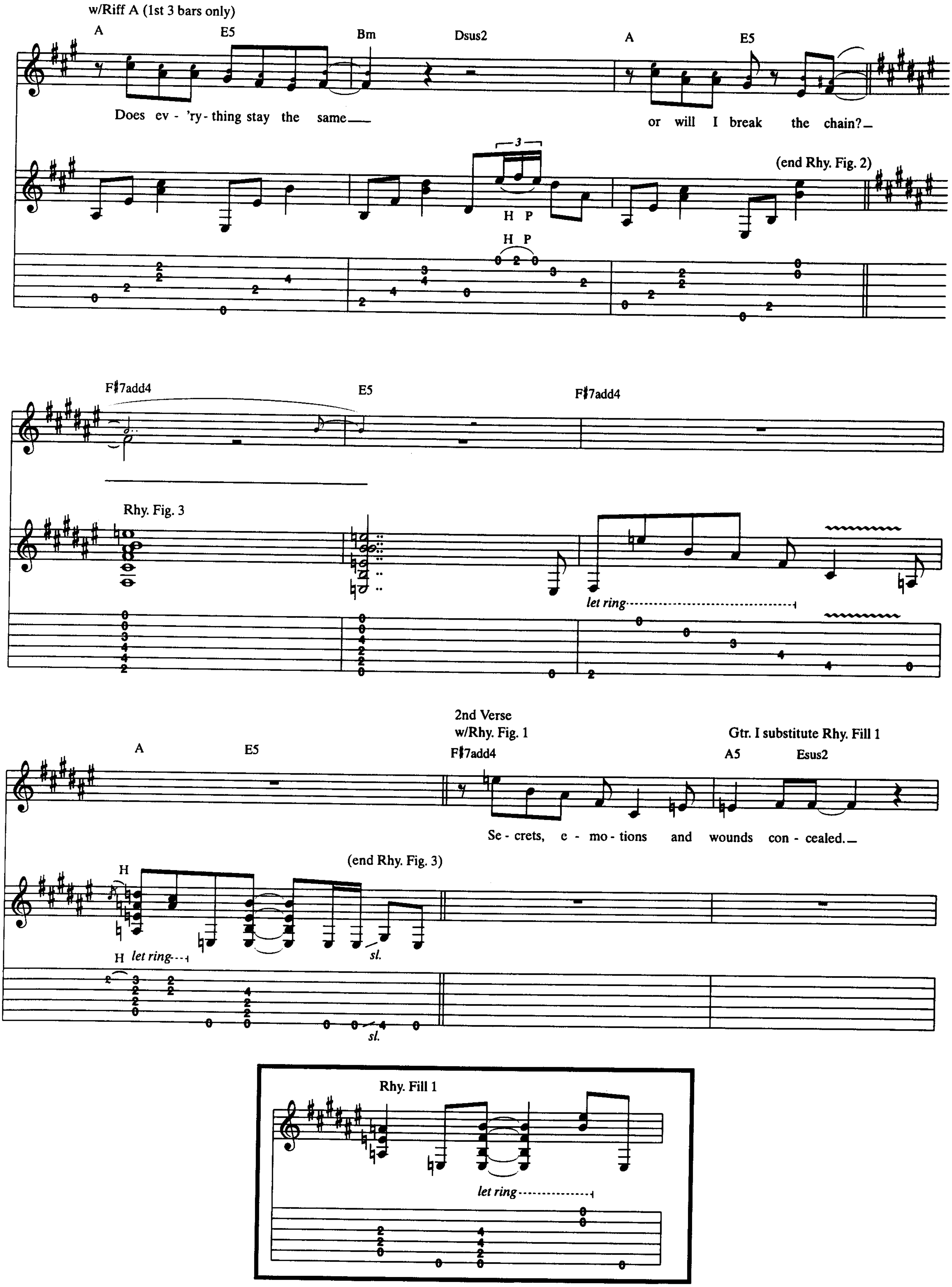
2. Here I sit, halfway to somewhere,
Thinkin' 'bout what's in front of me
And what I left behind.
On my own, supposed to be so easy.
Is this what I've been after
Or have I lost my mind?
Maybe this is my chance
And it's comin' to take me away, yeah. *(To Chorus)*
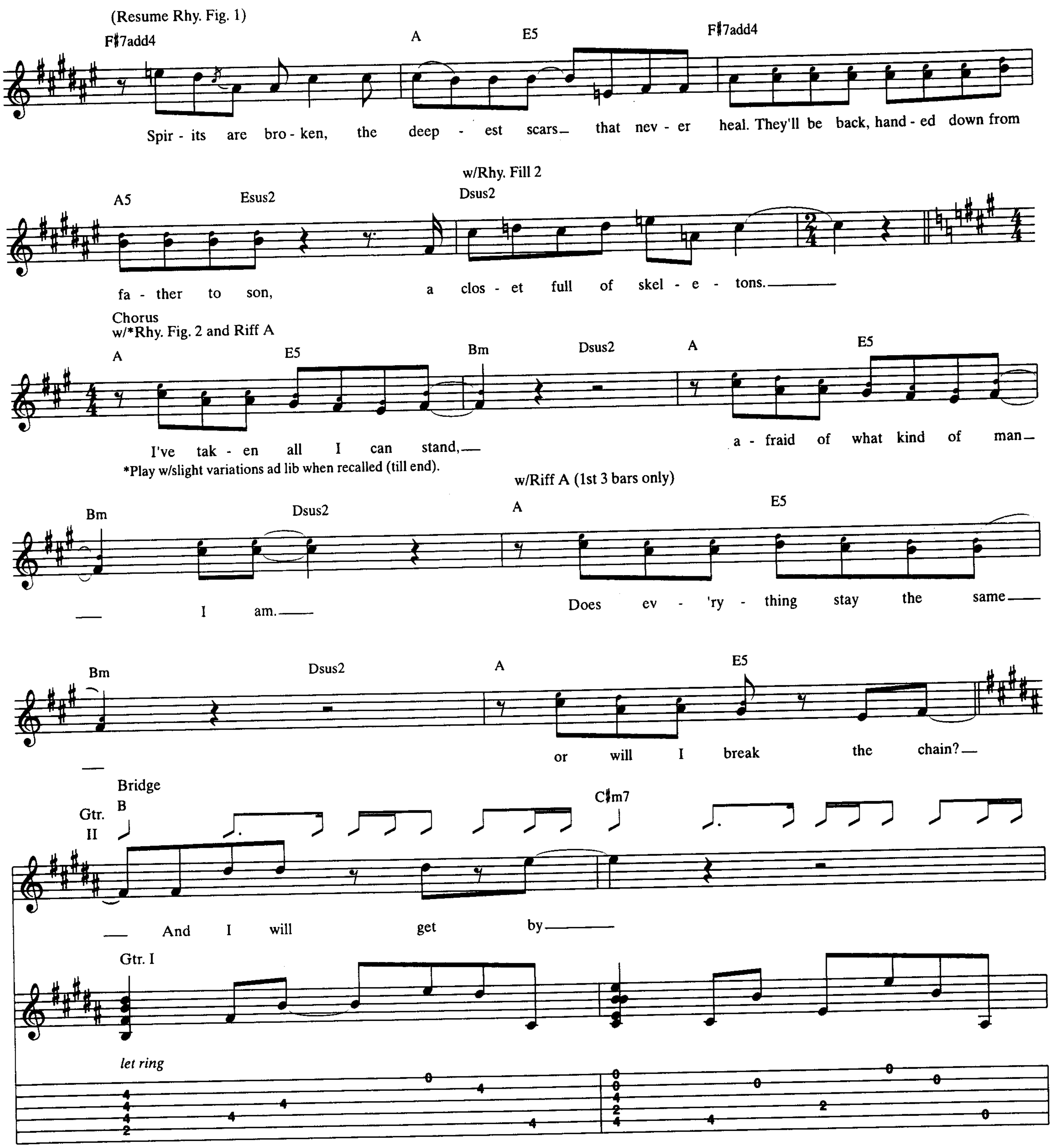
The Chain

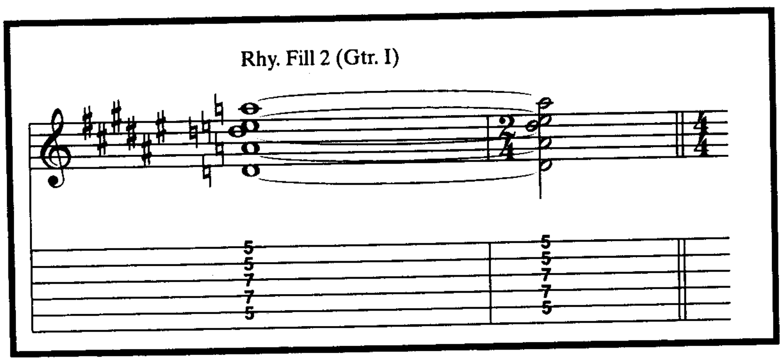
Words and Music by
Eric Martin and Andre Pessis
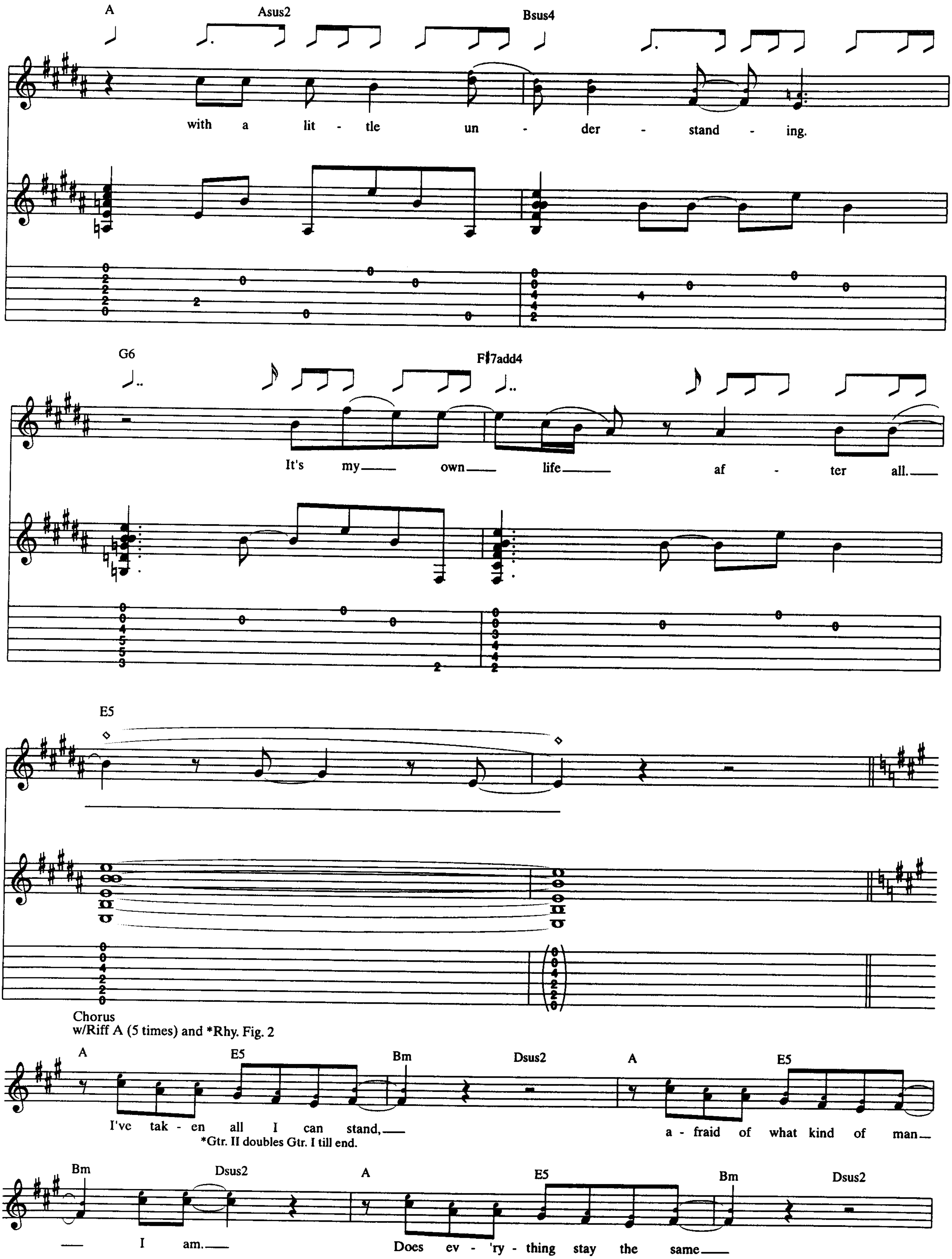


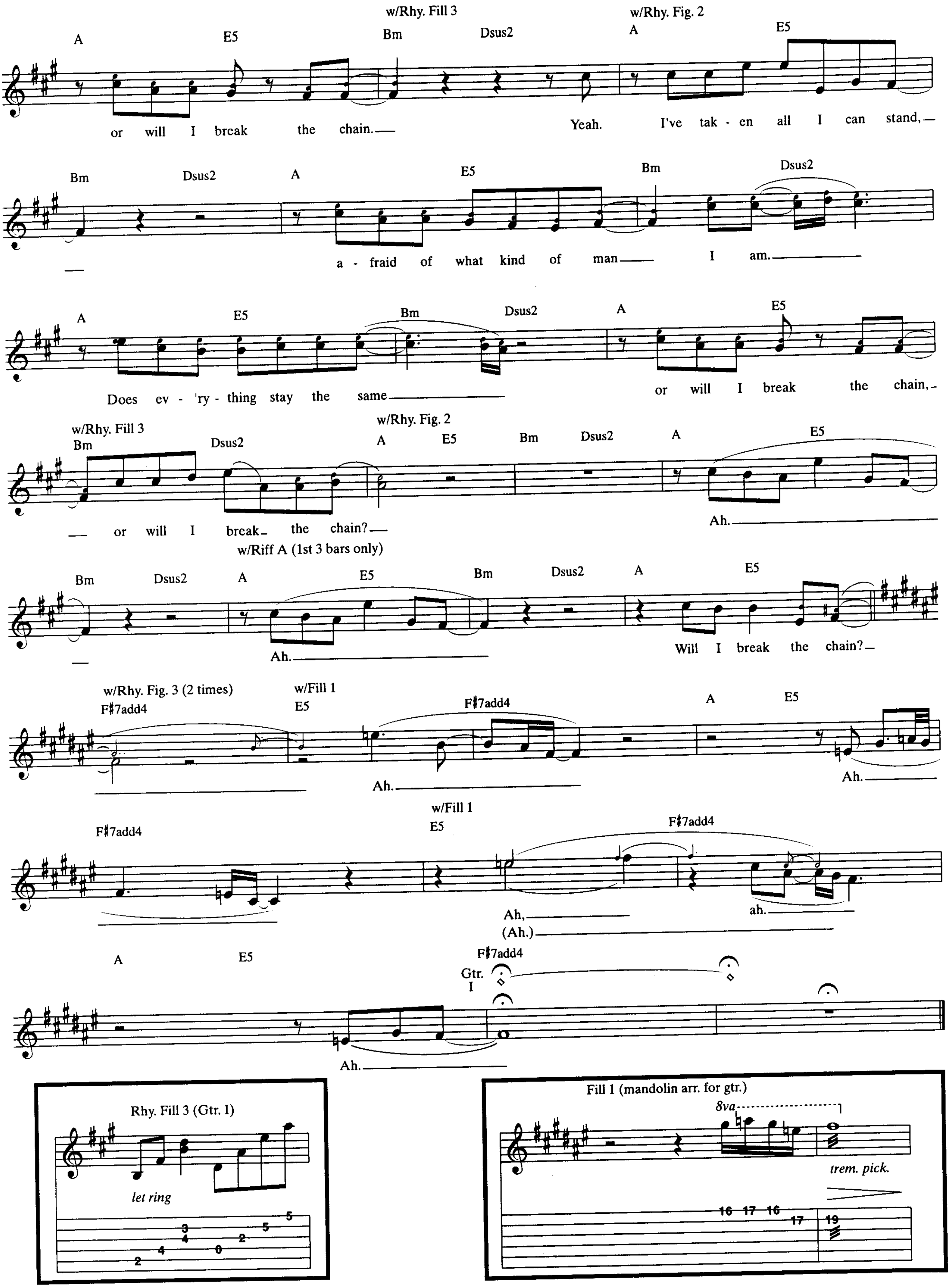

A E5 F♯7add4 A5 Esus2
pri - vate hell. As I lie in bed, I take a look a - round and see my - self.— In
(end Rhy. Fig. 1)
let ring
sl.
Dsus2
twen - ty years will I be them?
Chorus
w/Riff A
A E5
I've tak - en all I can stand,—
let ring
Rhy. Fig. 2
Bm Dsus2 A E5 Bm Dsus2
a - fraid of what kind of man— I am.—
H P
Riff A (mandolin arr. for gtr.)
8va
trem. pick


w/Riff A (1st 3 bars only)
A
E5
Bm
Dsus2
A
E5
Does ev - 'ry - thing stay the same
or will I break the chain?
H P
(end Rhy. Fig. 2)
F♯7add4
E5
F♯7add4
Rhy. Fig. 3
let ring
A
E5
2nd Verse
w/Rhy. Fig. 1
F♯7add4
Gtr. I substitute Rhy. Fill 1
A5
Esus2
Se - crets, e - mo - tions and wounds con - cealed.
H
(end Rhy. Fig. 3)
let ring
sl.
Rhy. Fill 1
let ring


(Resume Rhy. Fig. 1)
F♯7add4 A E5 F♯7add4
Spir - its are bro - ken, the deep - est scars_ that nev - er heal. They'll be back, hand - ed down from
w/Rhy. Fill 2
A5 Esus2 Dsus2
fa - ther to son, a clos - et full of skel - e - tons.
Chorus
w/*Rhy. Fig. 2 and Riff A
A E5 Bm Dsus2 A E5
I've tak - en all I can stand, a - fraid of what kind of man_
*Play w/slight variations ad lib when recalled (till end).
w/Riff A (1st 3 bars only)
Bm Dsus2 A E5
I am. Does ev - 'ry - thing stay the same
Bm Dsus2 A E5
or will I break the chain?
Bridge
Gtr. II
B C♯m7
And I will get by
Gtr. I
let ring
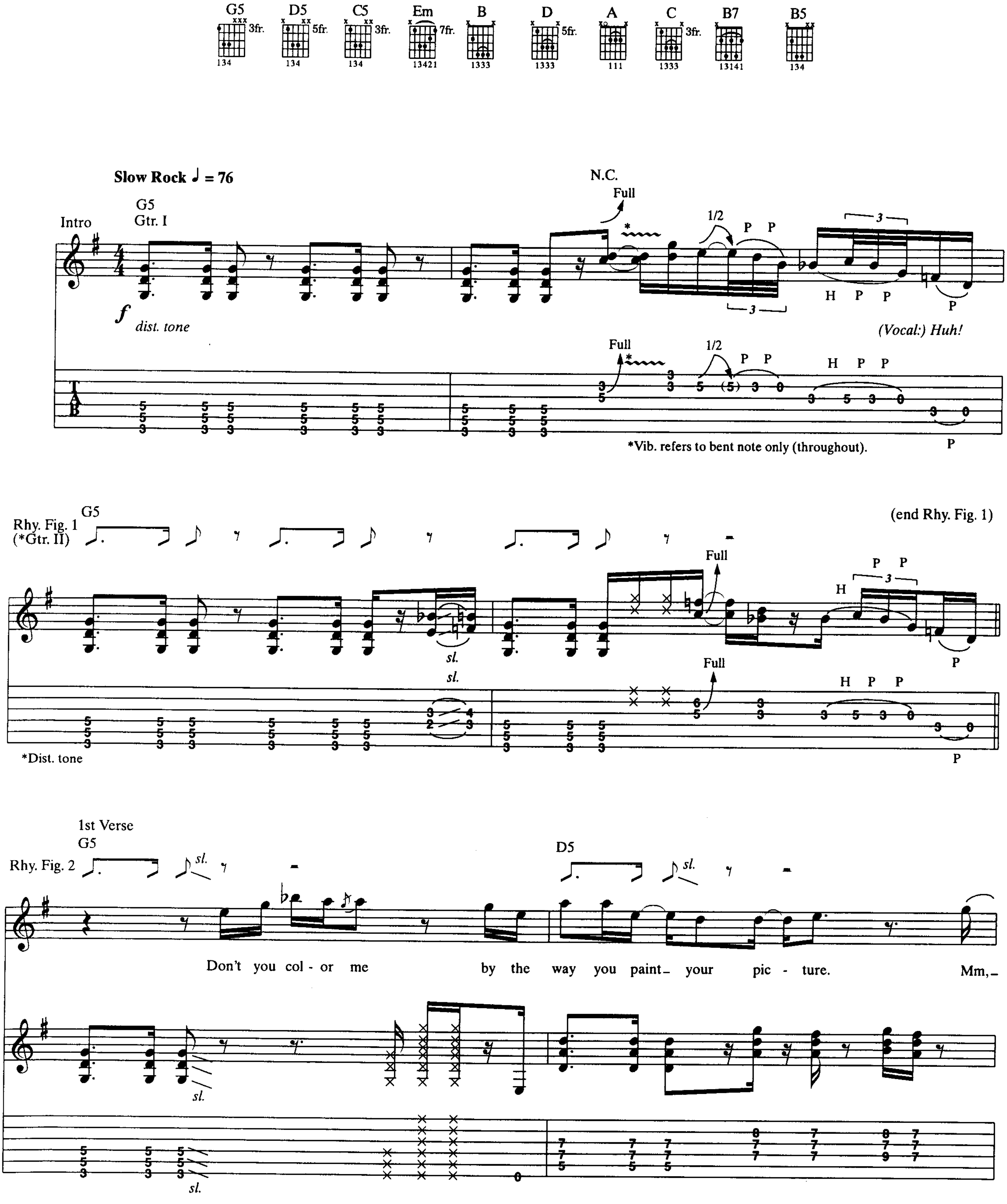

Rhy. Fill 2 (Gtr. I)
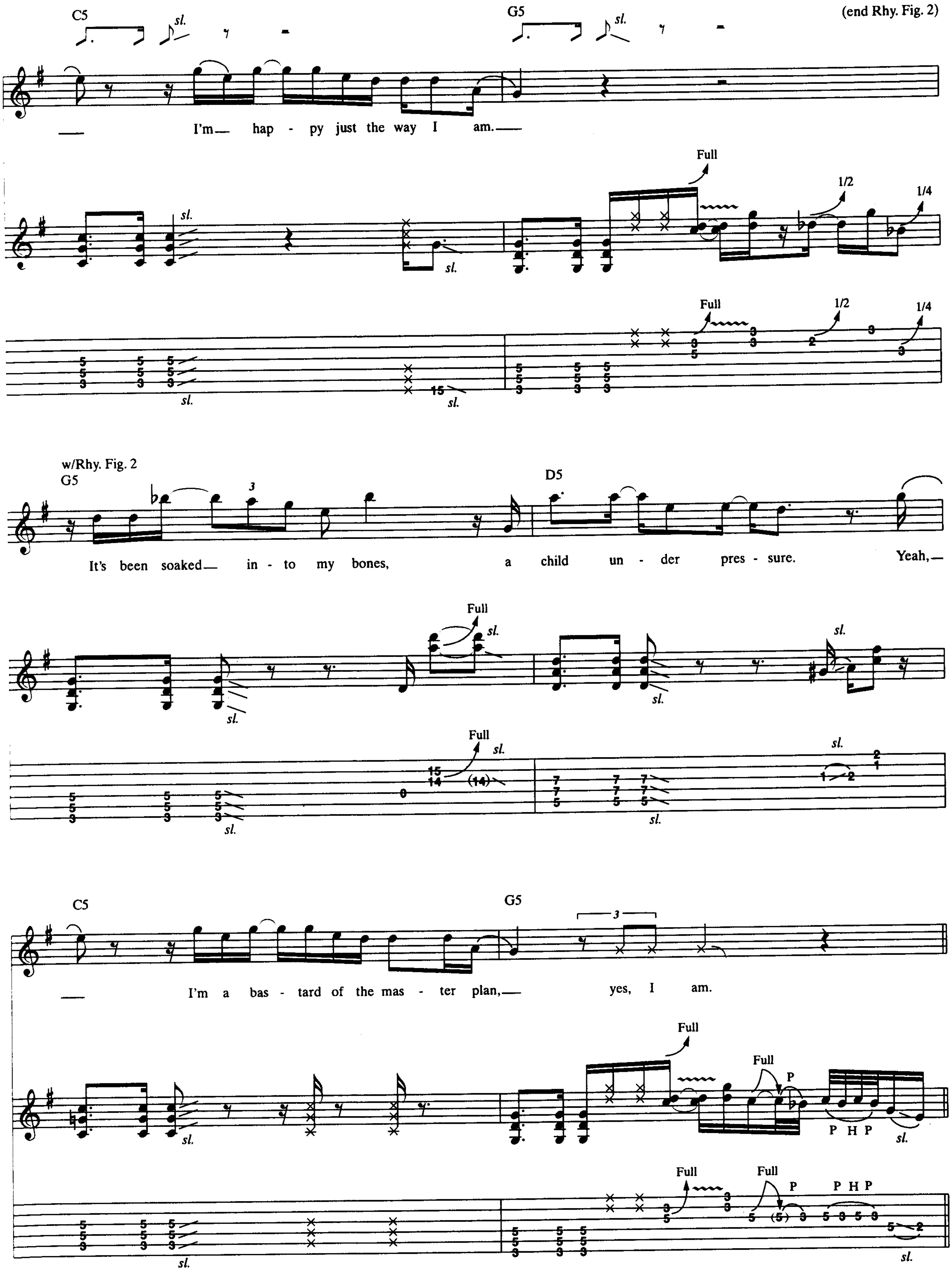

A
Asus2
Bsus4
with a lit - tle un - der - stand - ing.
G6
F♯7add4
It's my own life af - ter all.
E5
Chorus
w/Riff A (5 times) and *Rhy. Fig. 2
A
E5
Bm
Dsus2
I've tak - en all I can stand,
*Gtr. II doubles Gtr. I till end.
a - fraid of what kind of man
I am.
Does ev - 'ry - thing stay the same
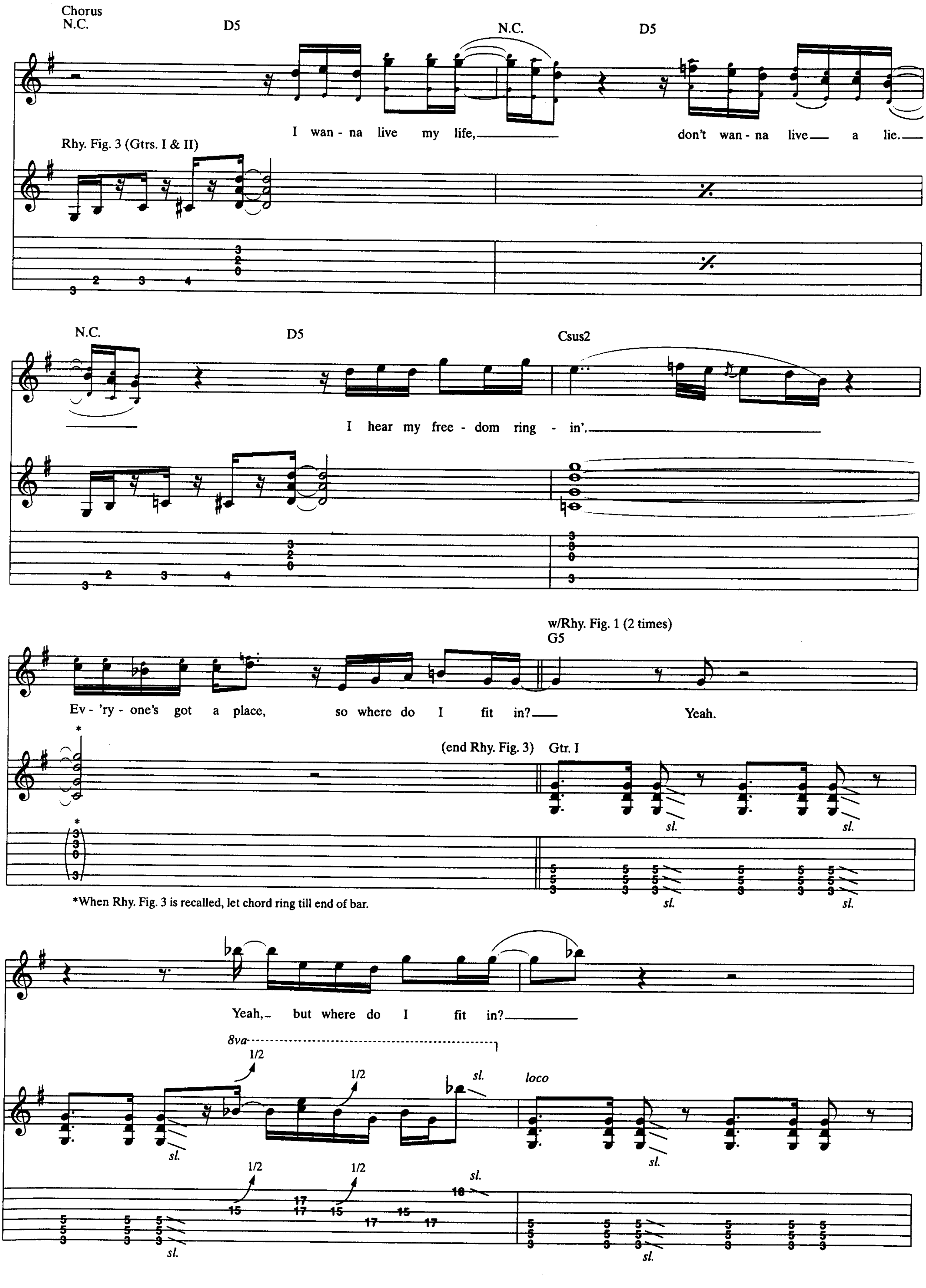

w/Rhy. Fill 3
w/Rhy. Fig. 2
A E5 Bm Dsus2 A E5
or will I break the chain. Yeah. I've tak - en all I can stand,
Bm Dsus2 A E5 Bm Dsus2
a - fraid of what kind of man I am.
A E5 Bm Dsus2 A E5
Does ev - 'ry - thing stay the same or will I break the chain,
w/Rhy. Fill 3
w/Rhy. Fig. 2
Bm Dsus2 A E5 Bm Dsus2 A E5
or will I break the chain?
Ah.
w/Riff A (1st 3 bars only)
Bm Dsus2 A E5 Bm Dsus2 A E5
Ah.
Will I break the chain?
w/Rhy. Fig. 3 (2 times)
w/Fill 1
F♯7add4 E5 F♯7add4 A E5
Ah.
Ah.
w/Fill 1
F♯7add4 E5 F♯7add4
Ah,
(Ah.)
ah.
A E5 F♯7add4
Gtr. I
Ah.
Rhy. Fill 3 (Gtr. I)
let ring
2 4 3 4 0 2 5 5
Fill 1 (mandolin arr. for gtr.)
8va
trem. pick.
16 17 16 17 19
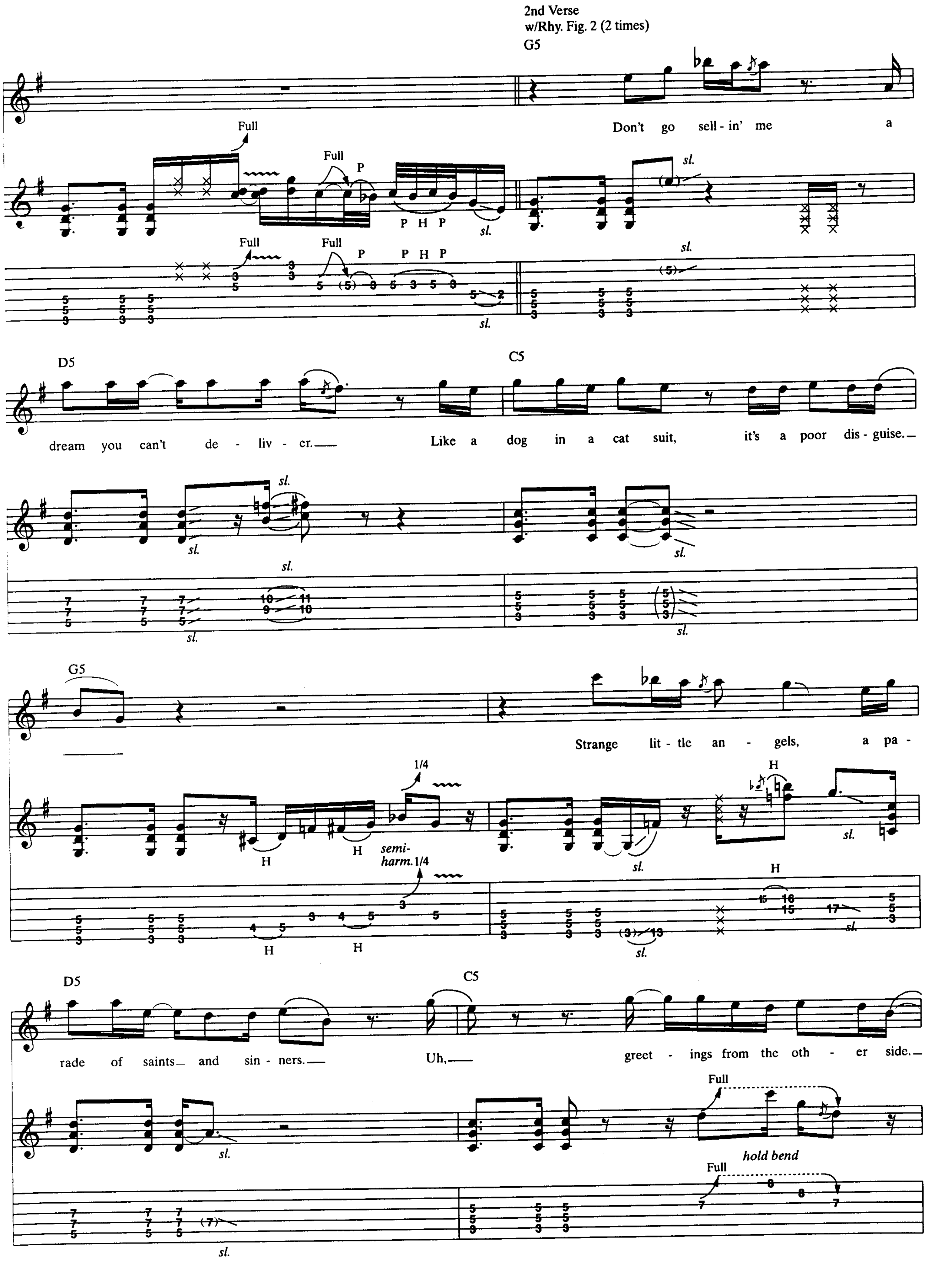
Where do I fit In?
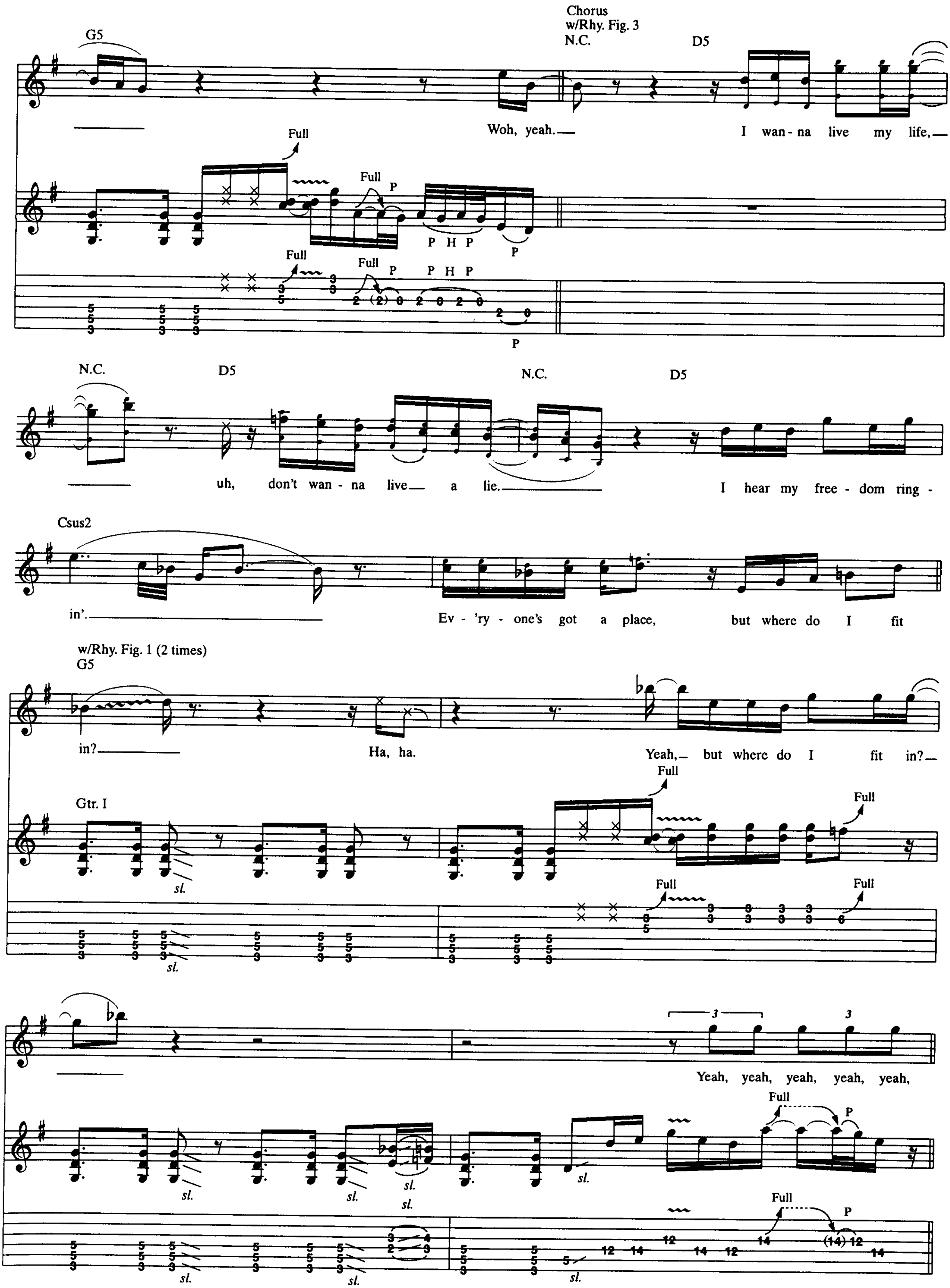
Words and Music by Paul Gilbert,
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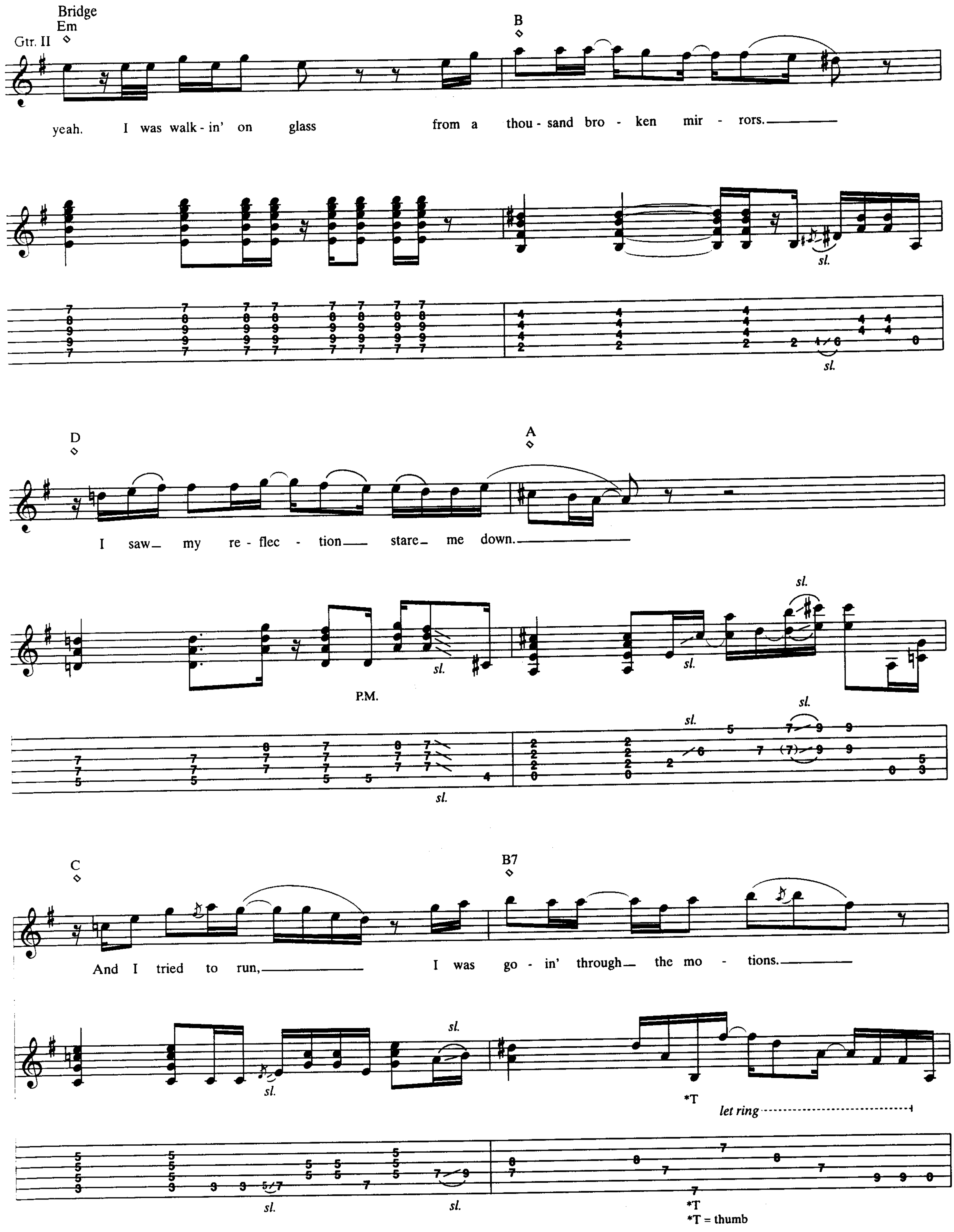



C5
G5
(end Rhy. Fig. 2)
I'm— hap - py just the way I am.—
Full
1/2
1/4
sl.
w/Rhy. Fig. 2
G5
D5
It's been soaked— in - to my bones, a child un - der pres - sure. Yeah,—
C5
G5
I'm a bas - tard of the mas - ter plan,— yes, I am.
P H P

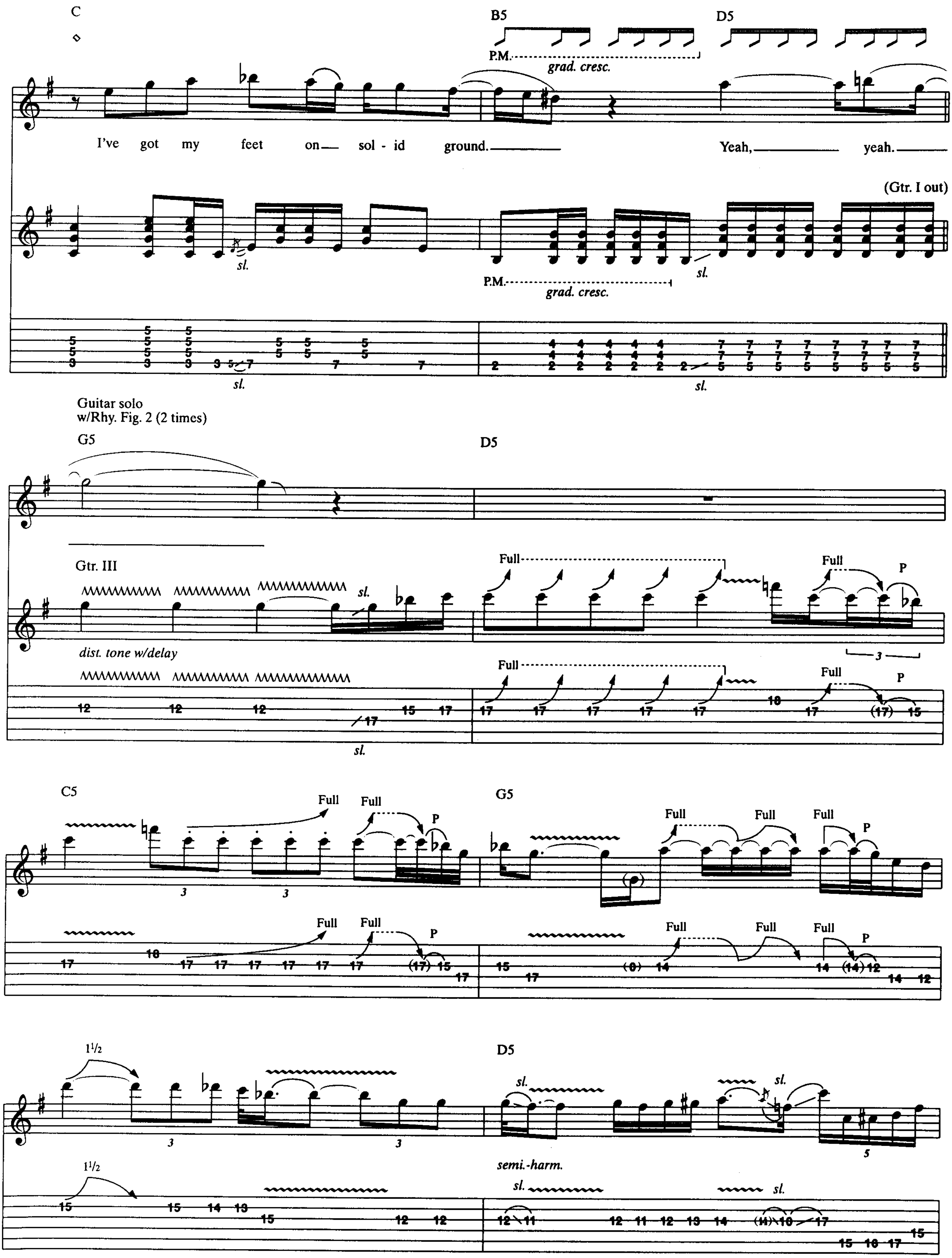

Chorus
N.C.
D5
N.C.
D5
I wan - na live my life,
don't wan - na live a lie.
Rhy. Fig. 3 (Gtrs. I & II)
N.C.
D5
Csus2
I hear my free - dom ring - in'.
w/Rhy. Fig. 1 (2 times)
G5
Ev - 'ry - one's got a place, so where do I fit in?
Yeah.
(end Rhy. Fig. 3)
Gtr. I
sl.
*When Rhy. Fig. 3 is recalled, let chord ring till end of bar.
Yeah, but where do I fit in?
8va
1/2
loco
sl.


2nd Verse
w/Rhy. Fig. 2 (2 times)
G5
Don't go sell - in' me a
D5
dream you can't de - liv - er.
C5
Like a dog in a cat suit, it's a poor dis - guise.
G5
Strange lit - tle an - gels, a pa -
D5
rade of saints and sin - ners.
C5
Uh, greet - ings from the oth - er side.
Full
P
H
PHP
sl.
semi-harm. 1/4
1/4
hold bend

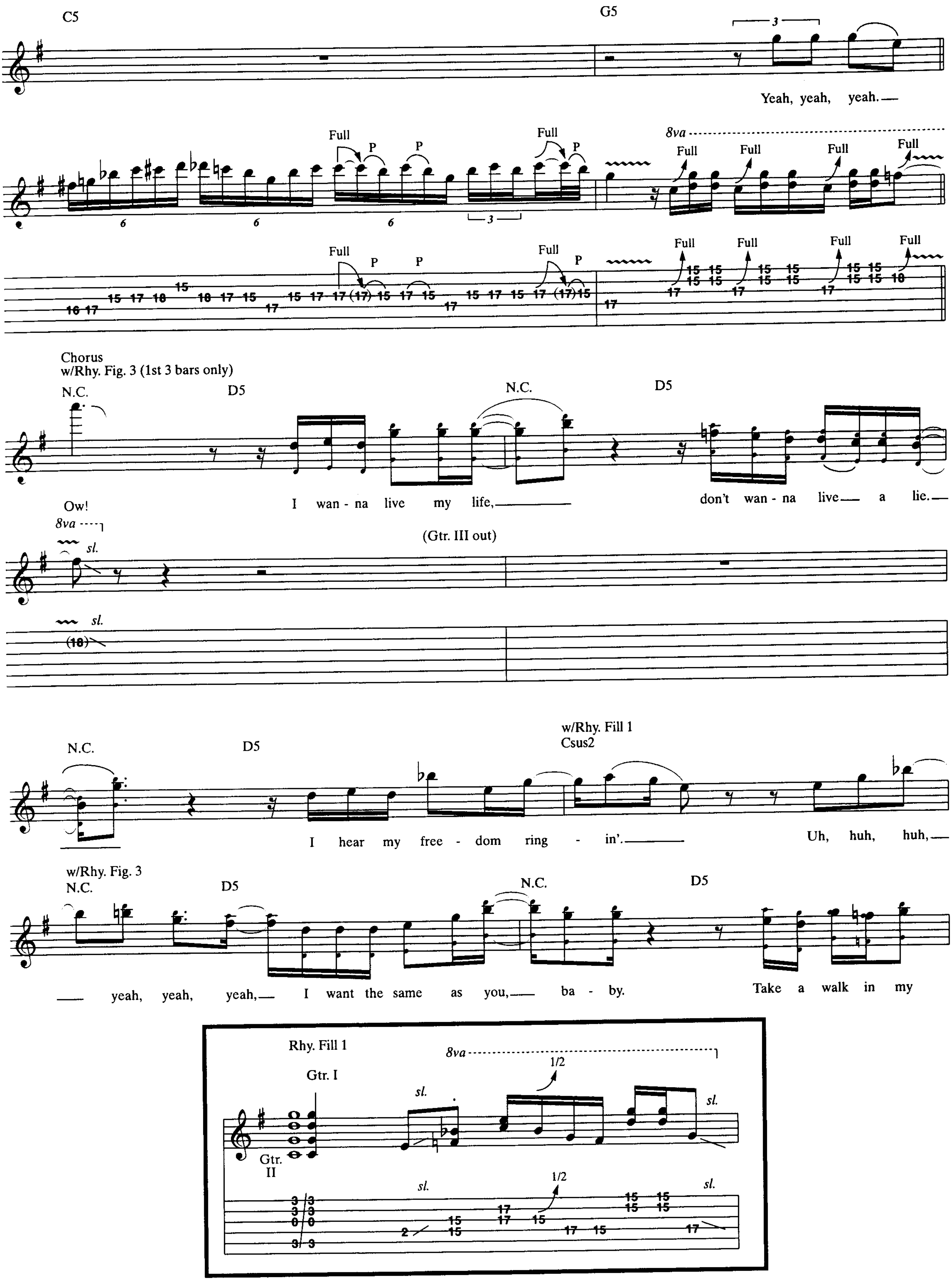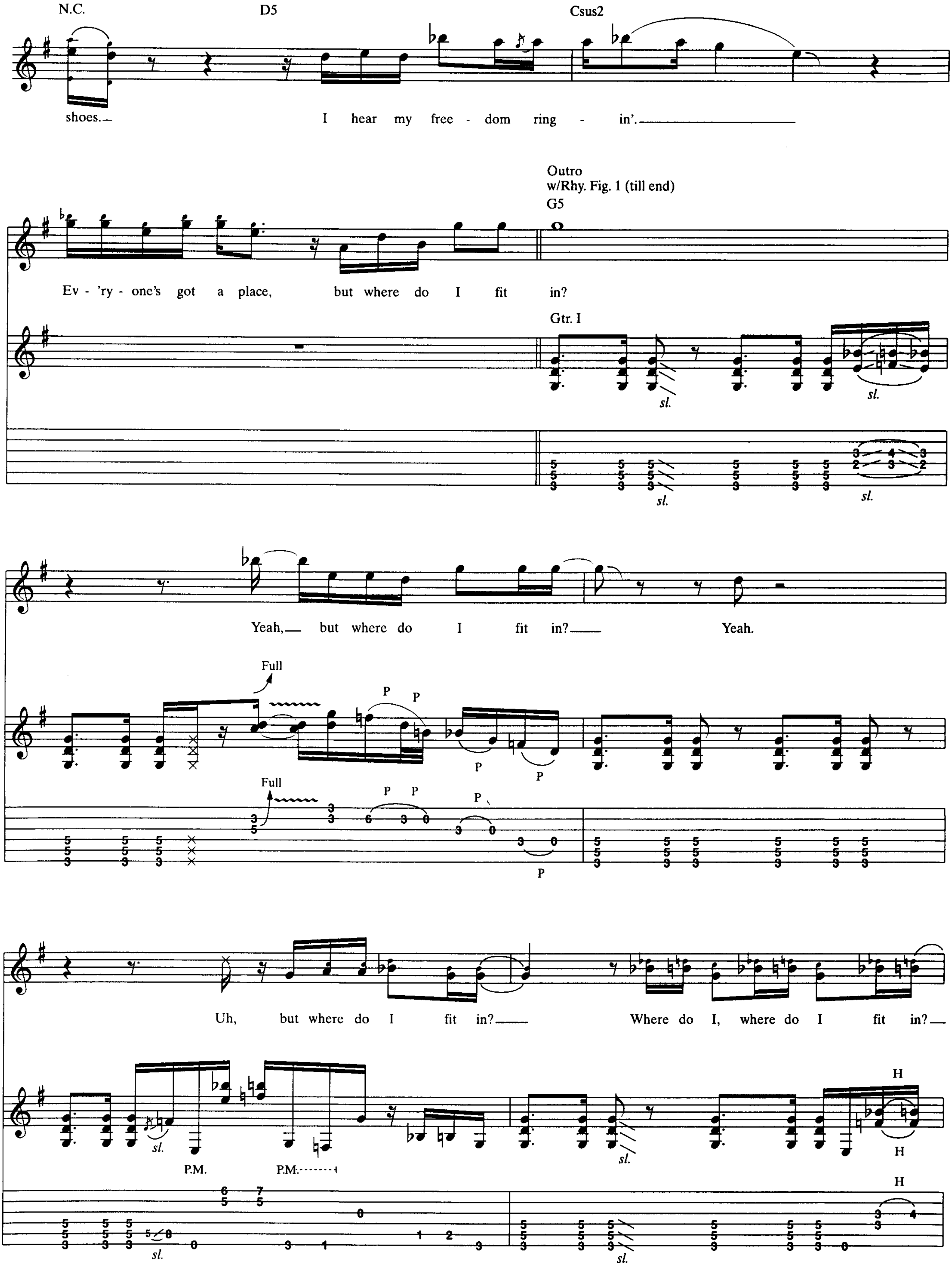


Chorus
w/Rhy. Fig. 3
N.C.
G5
D5
Woh, yeah.
I wan-na live my life,
Full
P
P H P
N.C.
D5
uh, don't wan-na live a lie.
I hear my free-dom ring-
Csus2
in'.
Ev-'ry-one's got a place, but where do I fit
w/Rhy. Fig. 1 (2 times)
in?
Ha, ha.
Yeah, but where do I fit in?
Gtr. I
sl.
Yeah, yeah, yeah, yeah, yeah,
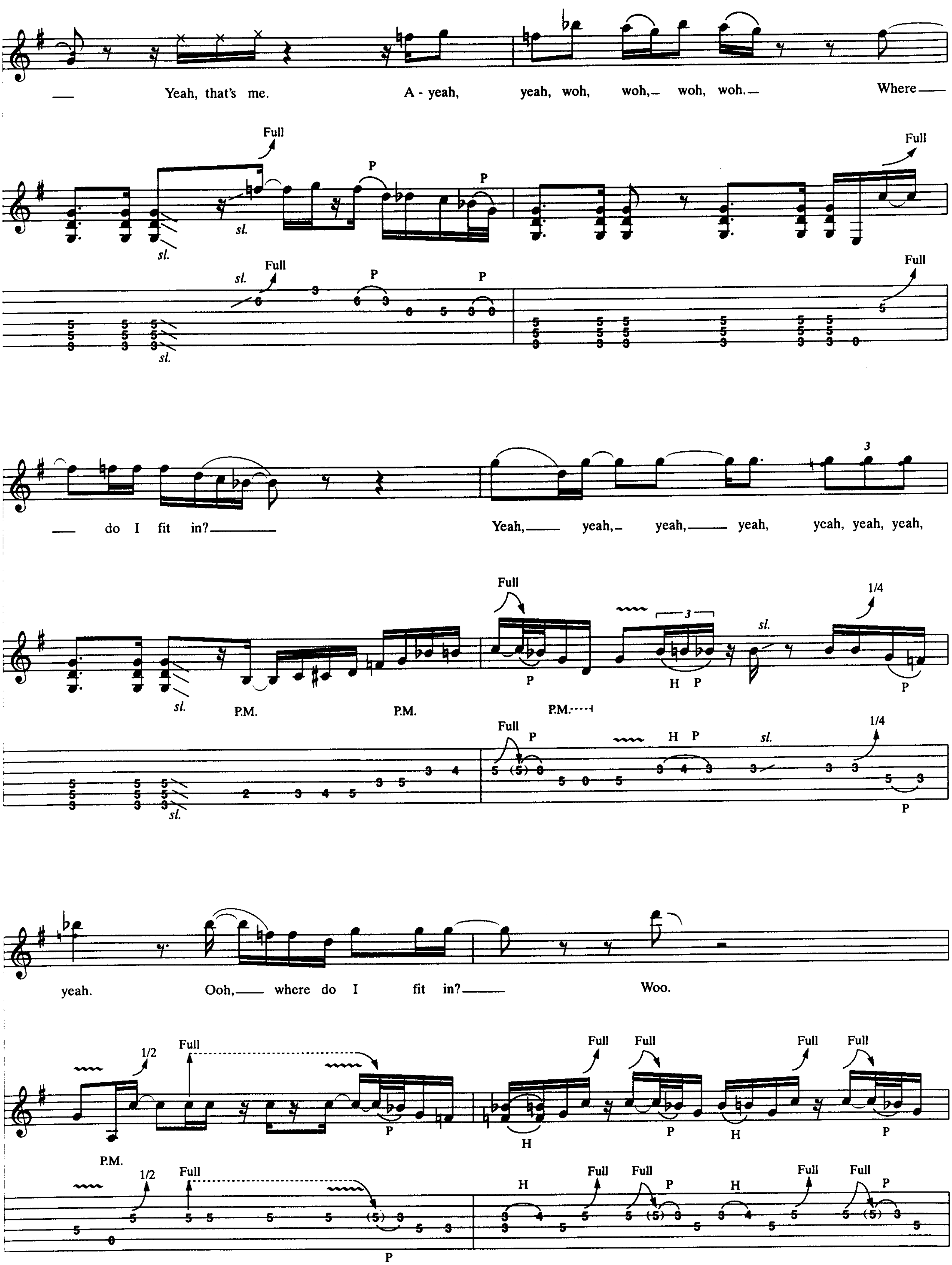

Bridge
Em
Gtr. II
B
yeah. I was walk - in' on glass from a thou - sand bro - ken mir - rors.
sl.
D
A
I saw my re - flec - tion stare me down.
P.M.
sl.
C
B7
And I tried to run, I was go - in' through the mo - tions.
let ring
*T
*T = thumb
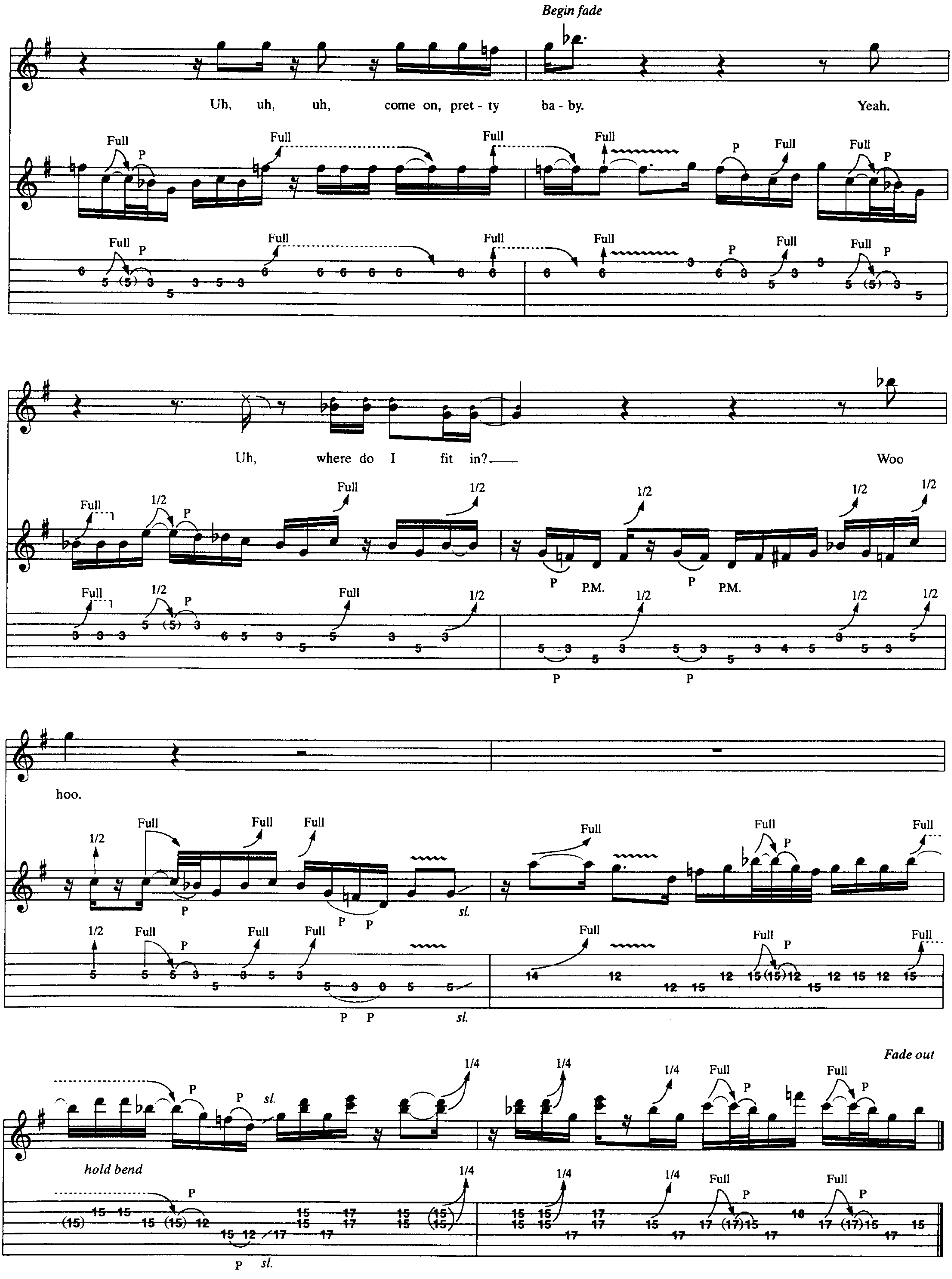


C
B5
D5
P.M.
grad. cresc.
I've got my feet on sol - id ground.
Yeah, yeah.
(Gtr. I out)
sl.
Guitar solo
w/Rhy. Fig. 2 (2 times)
G5
D5
Gtr. III
dist. tone w/delay
Full
P
C5
G5
1½
D5
semi.-harm.


C5
G5
Yeah, yeah, yeah.
Full
P
8va
Chorus
w/Rhy. Fig. 3 (1st 3 bars only)
N.C.
D5
Ow!
I wan - na live my life,
don't wan - na live a lie.
sl.
(Gtr. III out)
w/Rhy. Fill 1
Csus2
I hear my free - dom ring - in'.
Uh, huh, huh,
w/Rhy. Fig. 3
yeah, yeah, yeah,
I want the same as you, ba - by.
Take a walk in my
Rhy. Fill 1
Gtr. I
Gtr. II
1/2
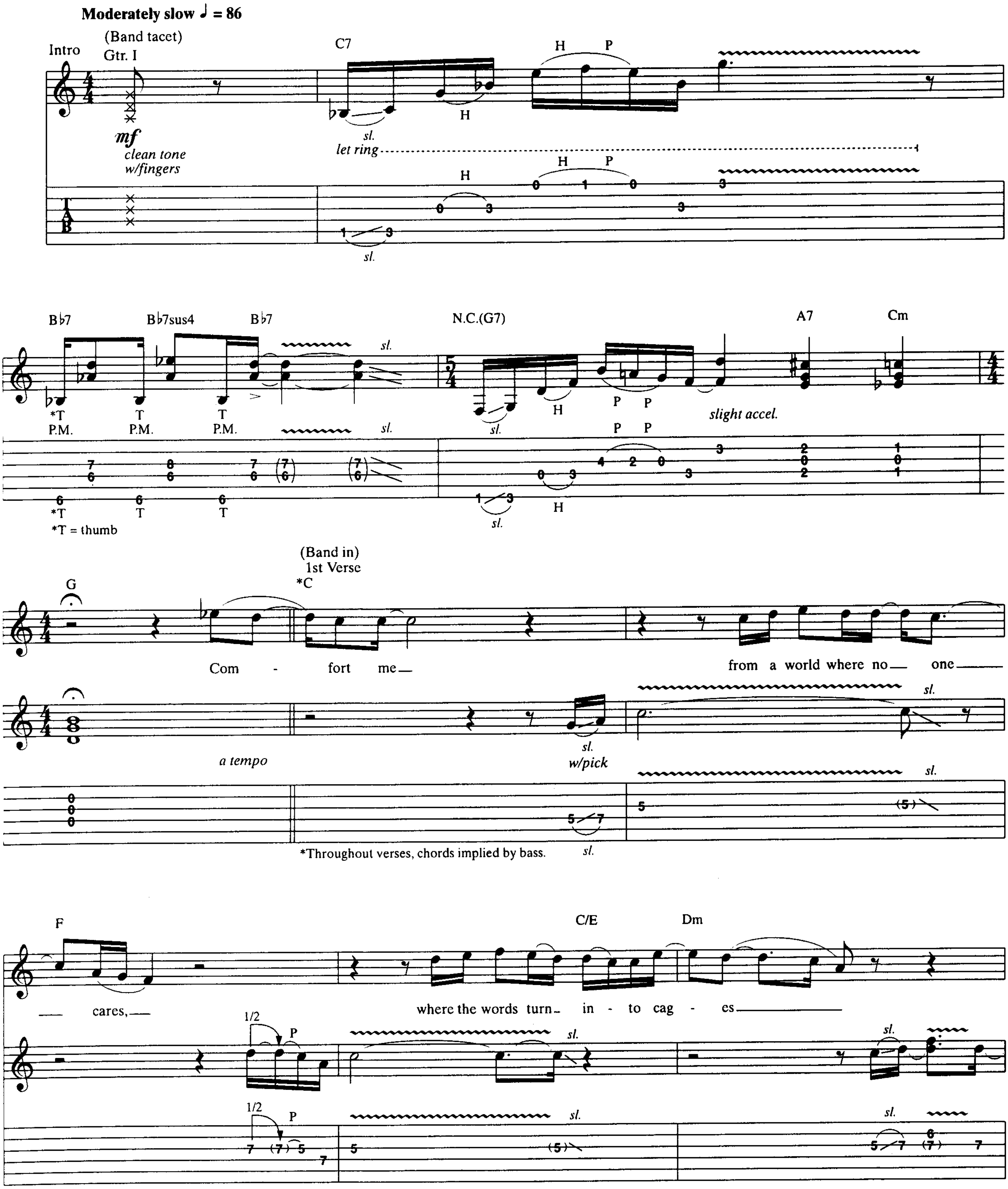

N.C.
D5
Csus2
shoes.
I hear my free - dom ring - in'.
Outro
w/Rhy. Fig. 1 (till end)
G5
Ev - 'ry - one's got a place, but where do I fit in?
Gtr. I
sl.
Full
P
H
P.M.
Yeah, but where do I fit in? Yeah.
Uh, but where do I fit in? Where do I, where do I fit in?
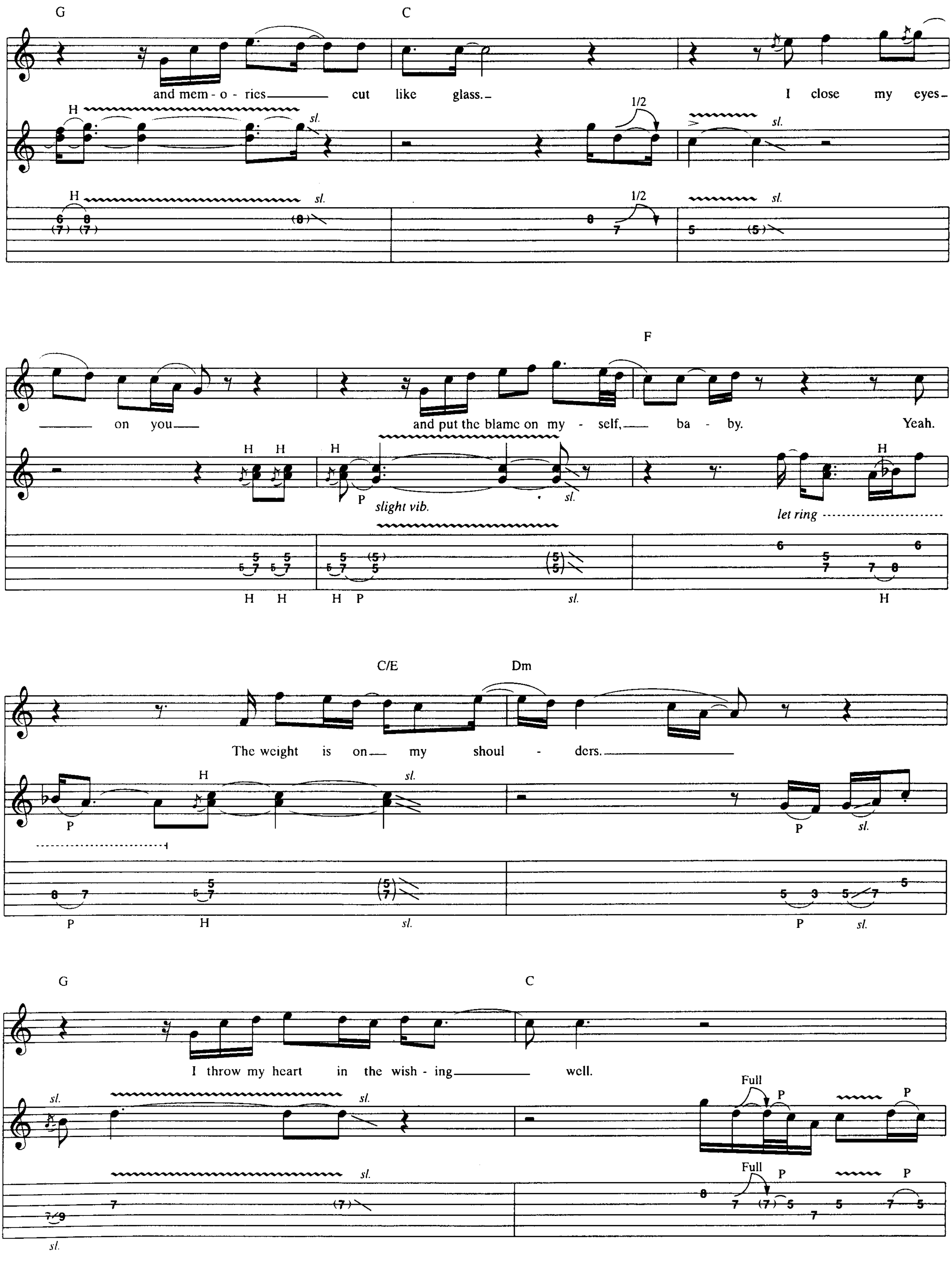

Yeah, that's me. A - yeah, yeah, woh, woh, woh, woh. Where
Full
P
sl.
do I fit in?
Yeah, yeah, yeah, yeah, yeah, yeah, yeah,
P.M.
H
1/4
yeah. Ooh, where do I fit in? Woo.
1/2
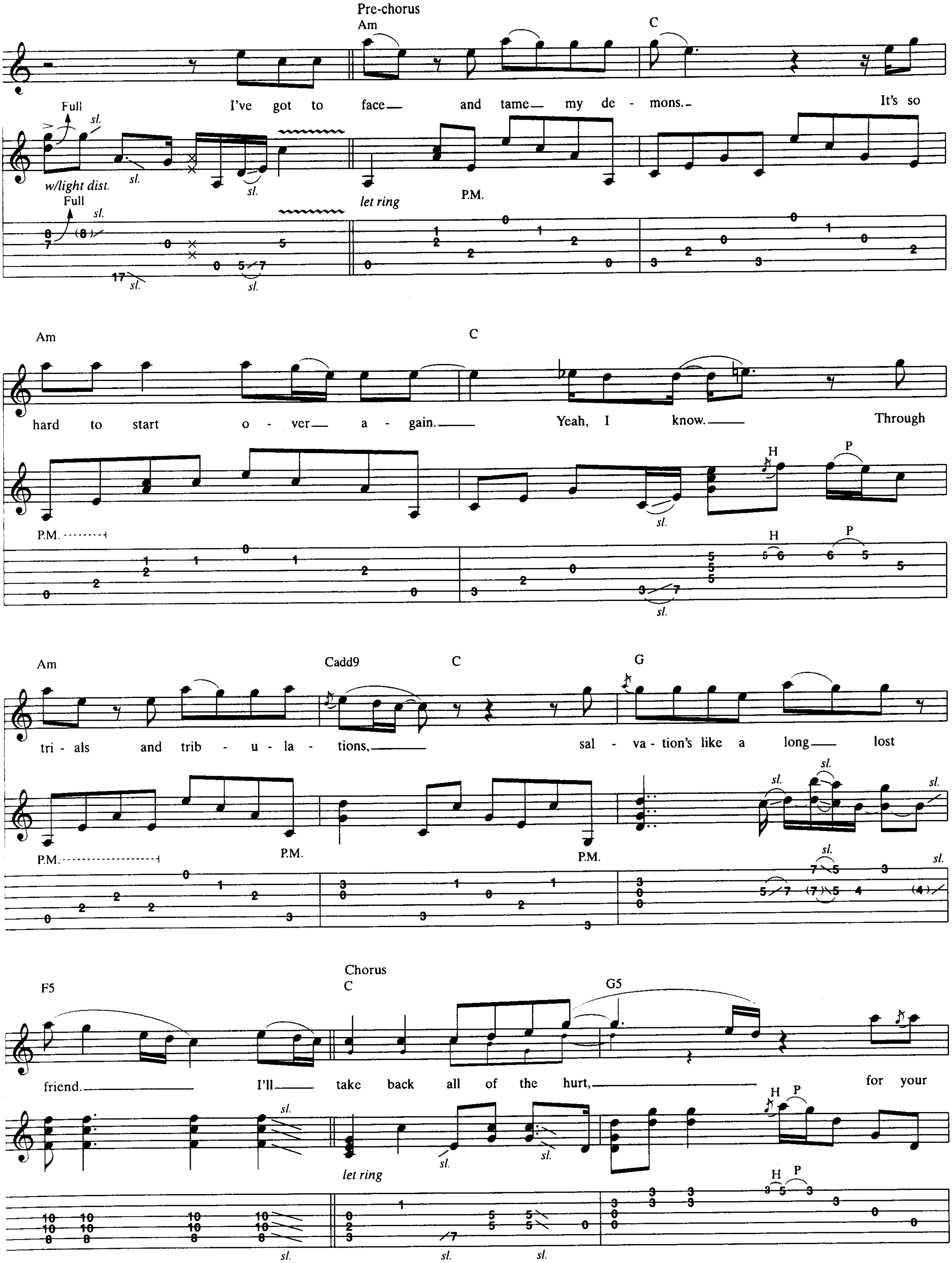

Begin fade
Uh, uh, uh, come on, pret - ty ba - by. Yeah.
Uh, where do I fit in?
Woo
hoo.
hold bend
Fade out
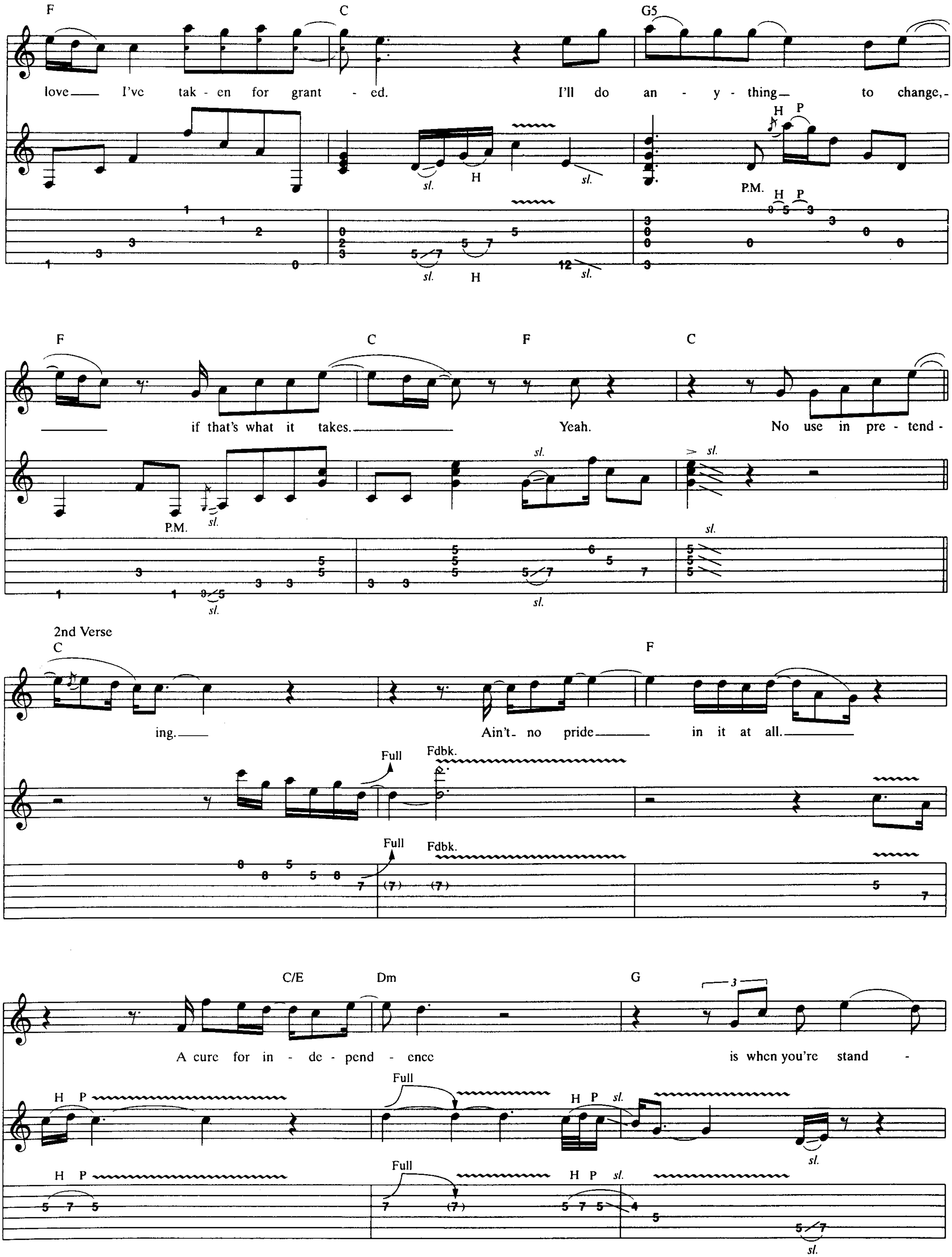
If That's What It Takes
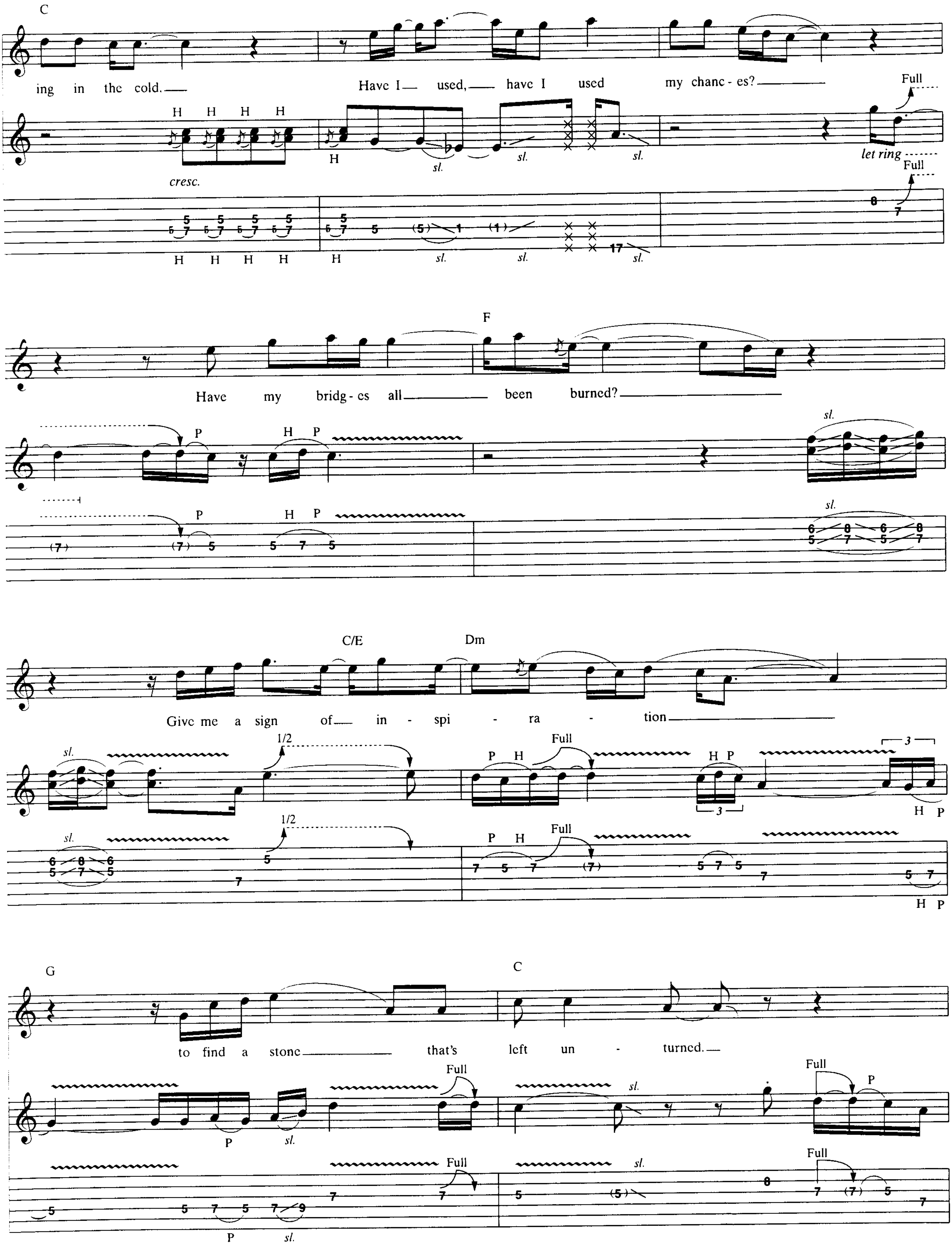
Words and Music by Eric Martin, Billy Sheehan,
Pat Torpey, Andre Pessis and T. Fanucci
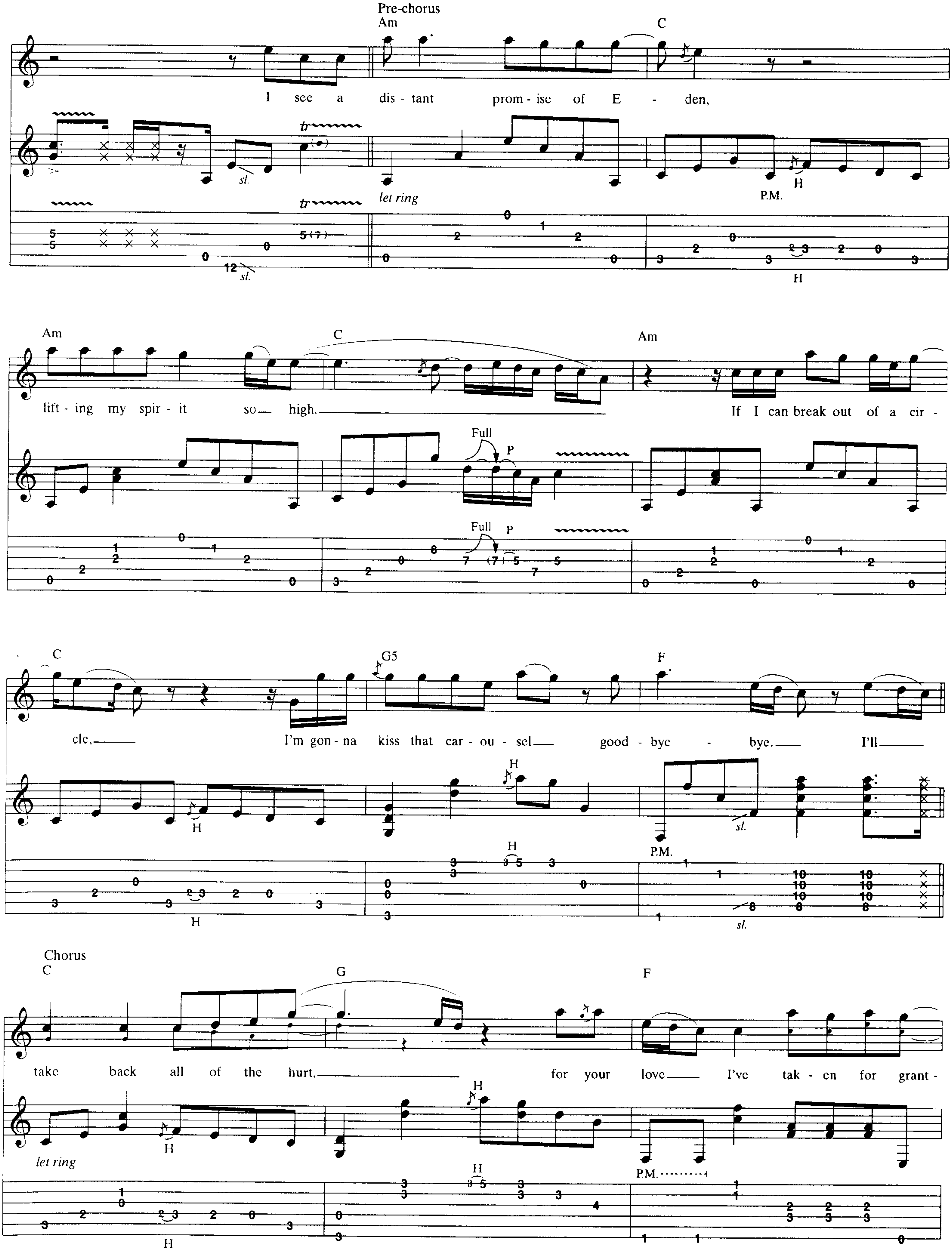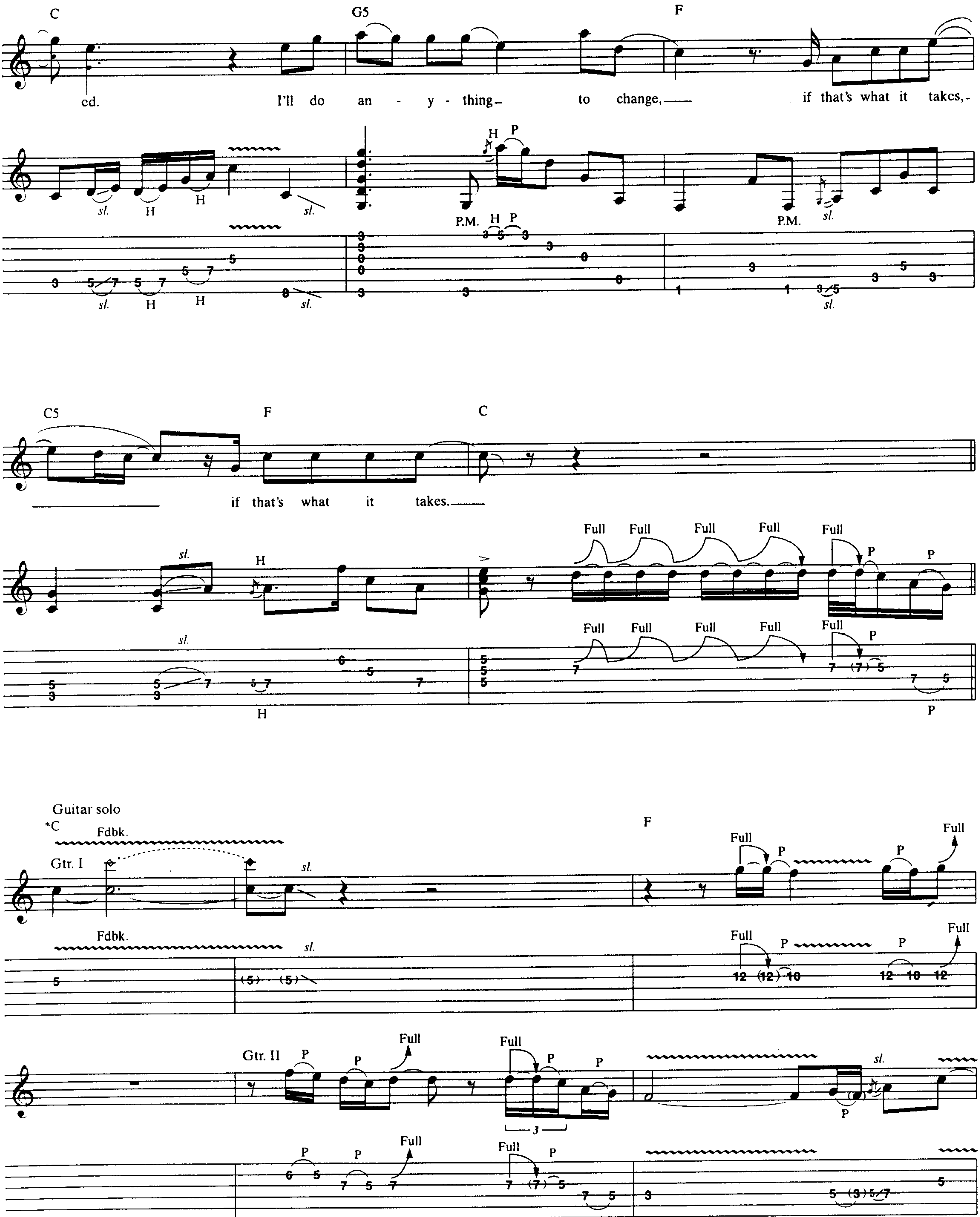



G
C
and mem - o - ries cut like glass.
I close my eyes
on you
and put the blame on my - self, ba - by.
F
Yeah.
slight vib.
let ring
C/E
Dm
The weight is on my shoul - ders.
G
C
I throw my heart in the wish - ing well.
Full
1/2
sl.
H
P


Pre-chorus
Am
C
I've got to face and tame my demons.
It's so
Full
sl.
w/light dist.
let ring
P.M.
Am
C
hard to start o - ver a - gain.
Yeah, I know.
Through
P.M.
H
P
sl.
Am
Cadd9
C
G
tri - als and trib - u - la - tions,
sal - va - tion's like a long lost
P.M.
sl.
F5
Chorus
C
G5
friend.
I'll take back all of the hurt,
for your
let ring
H
P
sl.
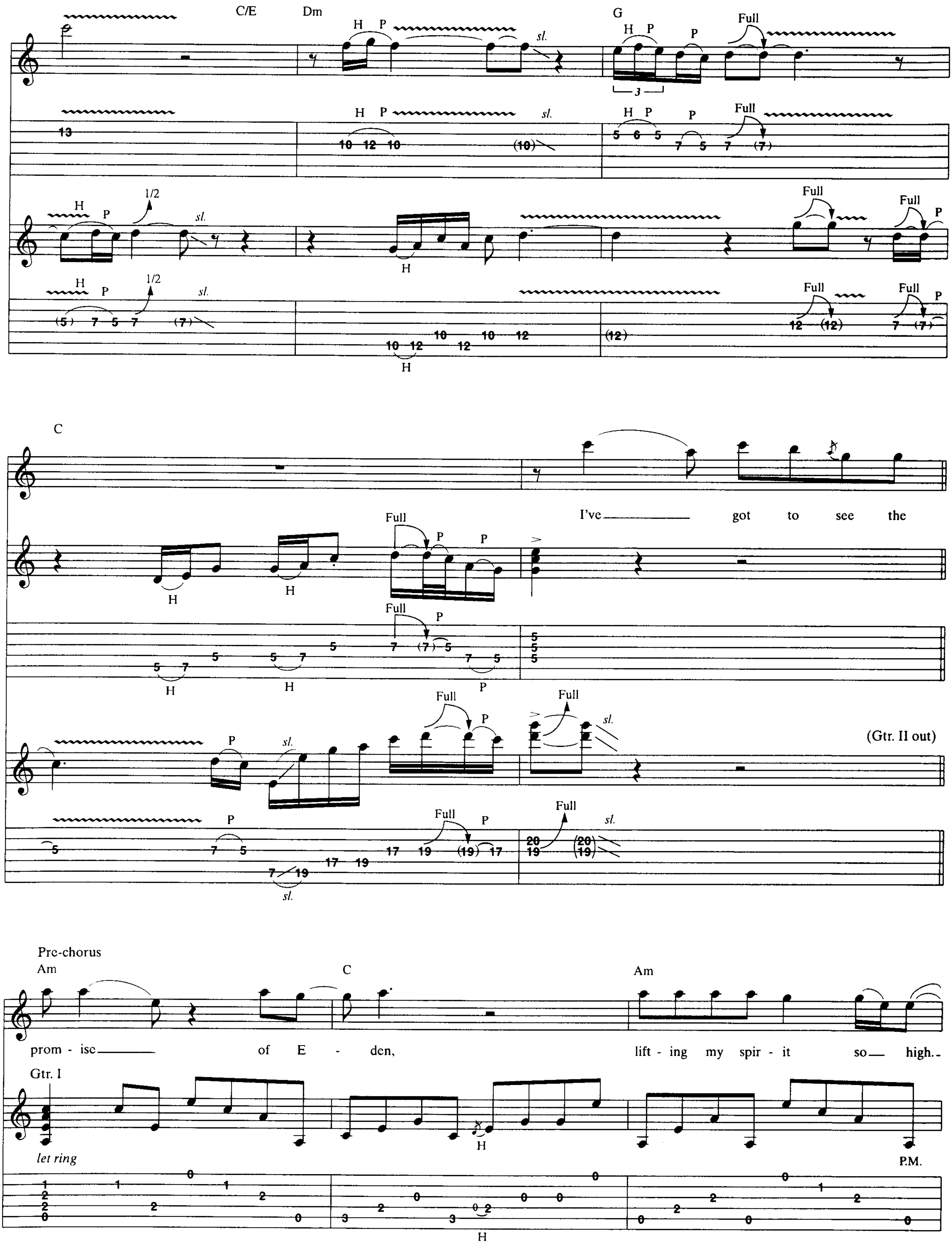

F C G5
love___ I've tak - en for grant - ed. I'll do an - y - thing_ to change,-
F C F C
___ if that's what it takes.___ Yeah. No use in pre - tend -
2nd Verse
C F
ing.___ Ain't_ no pride___ in it at all.___
C/E Dm G
A cure for in - de - pend - ence is when you're stand -
P.M.
sl.
Full
Fdbk.
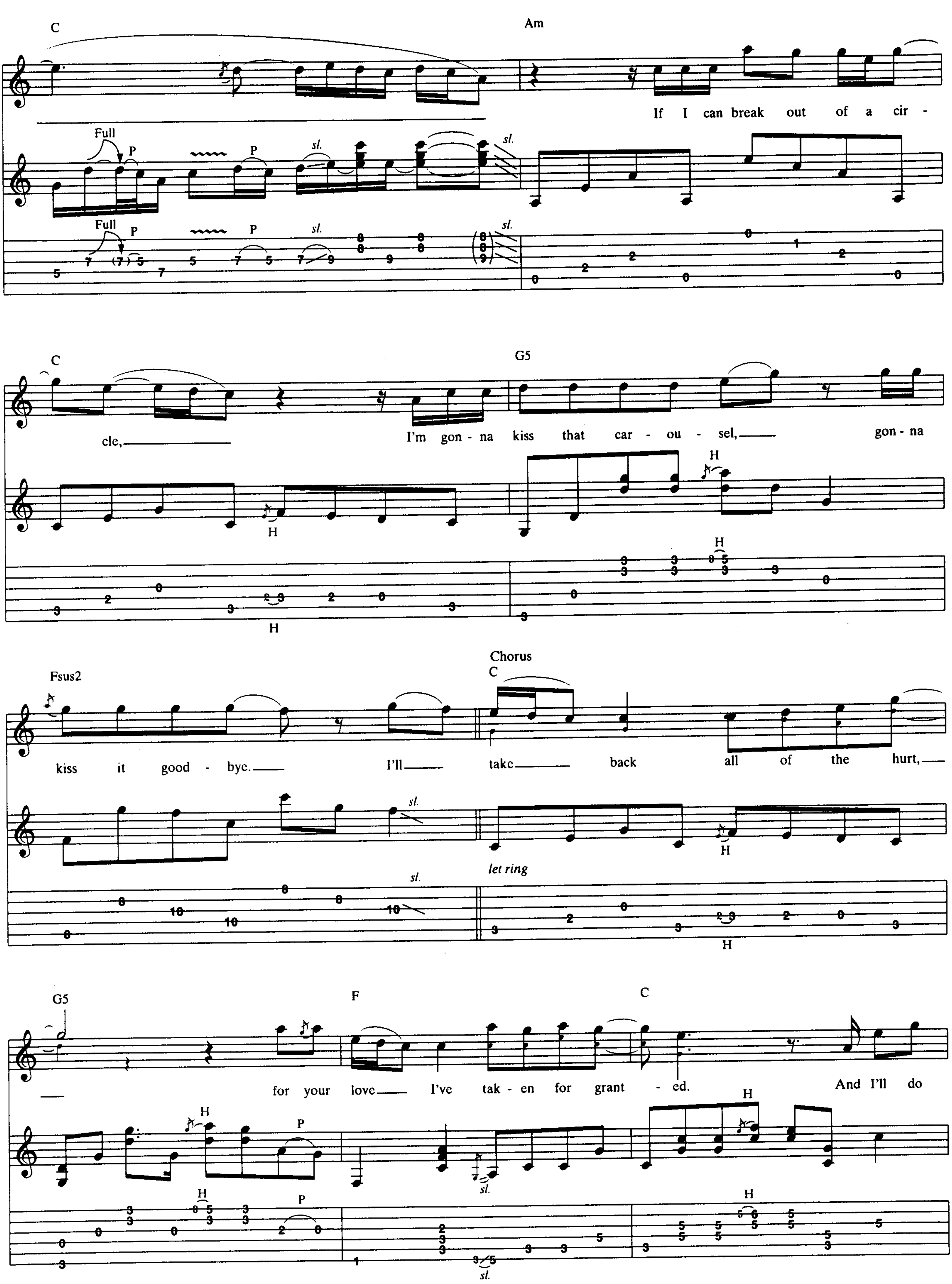

C
ing in the cold.
Have I used, have I used my chanc-es?
cresc.
let ring
Full
F
Have my bridg-es all been burned?
C/E
Dm
Give me a sign of in - spi - ra - tion
1/2
Full
G
C
to find a stone that's left un - turned.
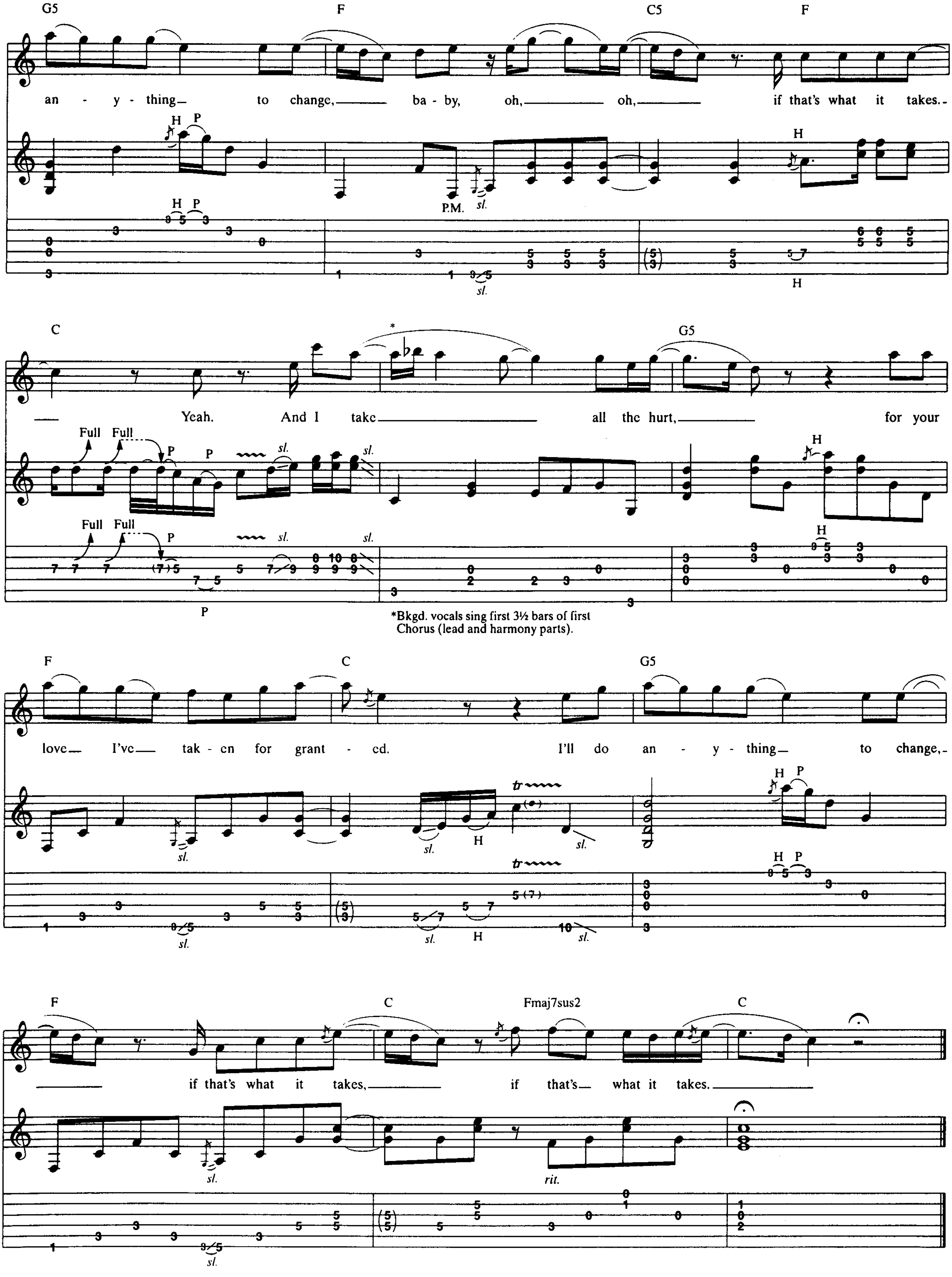

Pre-chorus
Am
C
I see a dis - tant prom - ise of E - den,
let ring
P.M.
H
sl.
Am
C
Am
lift - ing my spir - it so— high.
If I can break out of a cir -
Full
P
C
G5
F
cle,— I'm gon - na kiss that car - ou - sel— good - bye - bye.— I'll—
H
sl.
P.M.
Chorus
C
G
F
take back all of the hurt,— for your love— I've tak - en for grant -
let ring
H
P.M.



*Chords implied by bass till end of solo.
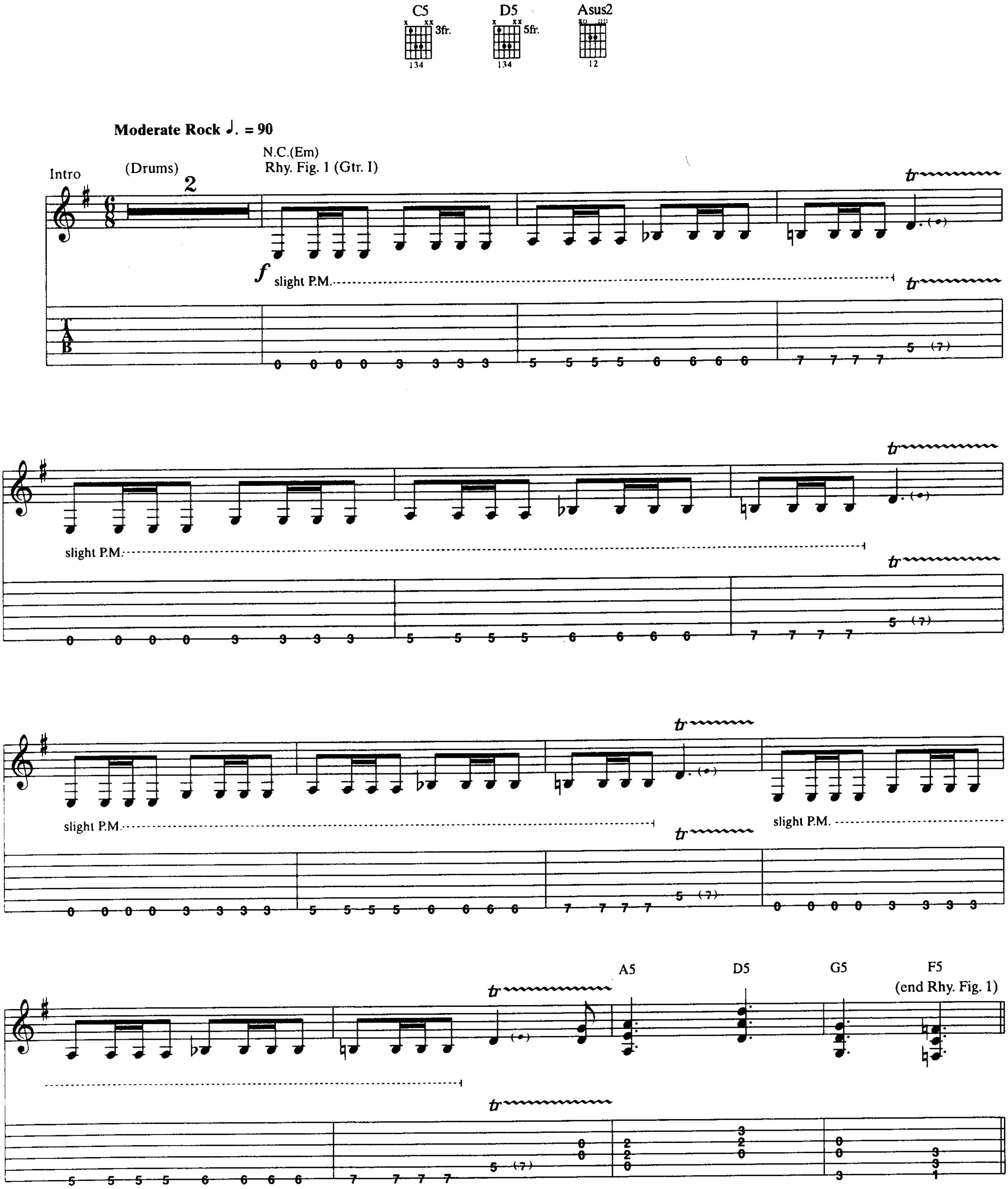

C/E
Dm
G
C
I've got to see the
(Gtr. II out)
Pre-chorus
Am
C
Am
prom - ise of E - den,
lift - ing my spir - it so high.
Gtr. I
let ring
P.M.
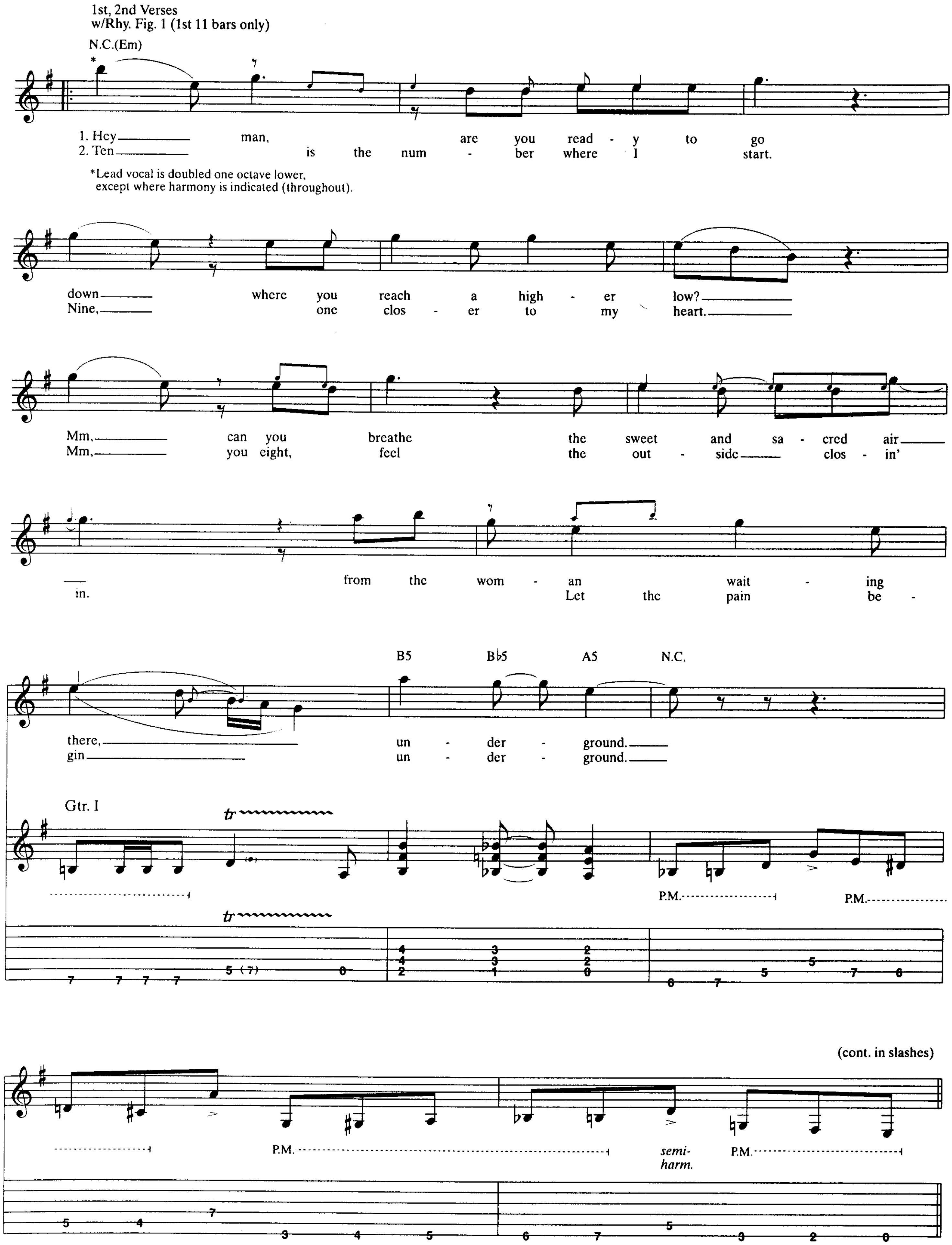

C
Am
If I can break out of a cir-
Full P P sl. sl.
C
G5
cle, I'm gon-na kiss that car-ou-sel, gon-na
H
Fsus2
Chorus
C
kiss it good-bye. I'll take back all of the hurt,
sl.
let ring
G5
F
C
for your love I've tak-en for grant-ed. And I'll do
P
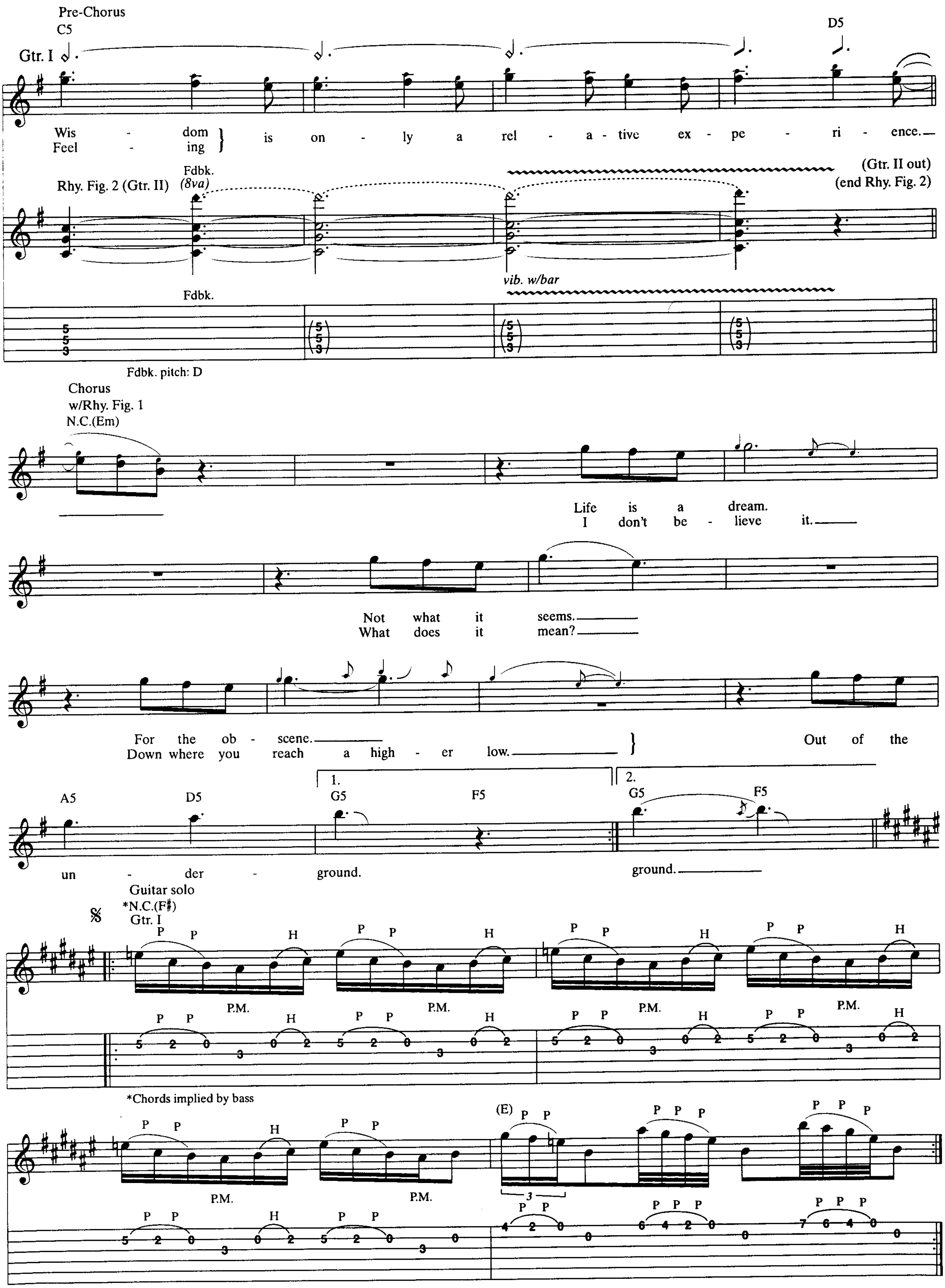

G5 F C5 F
anything to change, baby, oh, oh, if that's what it takes.
C G5
Yeah. And I take all the hurt, for your
*Bkgd. vocals sing first 3½ bars of first Chorus (lead and harmony parts).
F C G5
love I've taken for granted. I'll do anything to change,
F C Fmaj7sus2 C
if that's what it takes, if that's what it takes.
P.M.
rit.
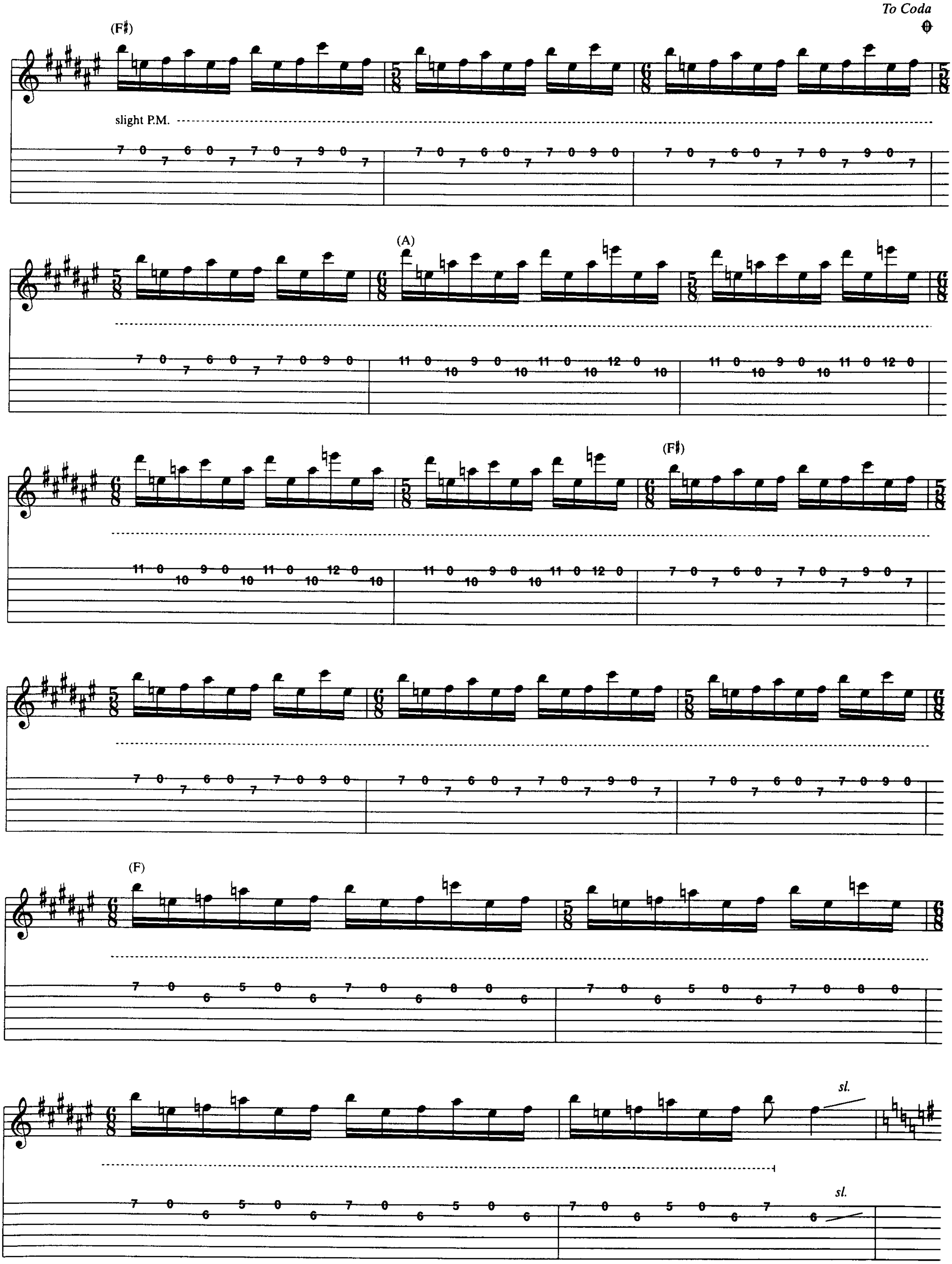
Out Of the Underground

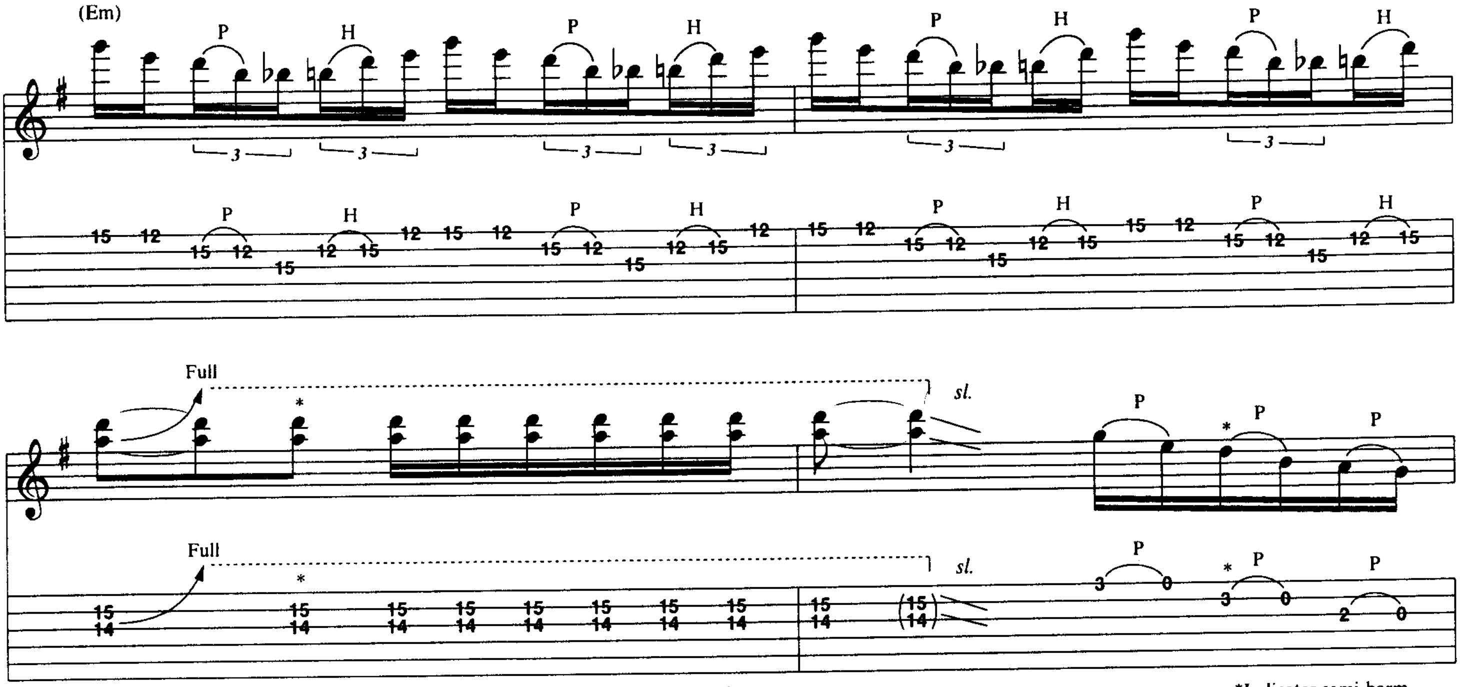
Words and Music by
Paul Gilbert




1st, 2nd Verses
w/Rhy. Fig. 1 (1st 11 bars only)
N.C.(Em)
1. Hey man, are you read - y to go
2. Ten is the num - ber where I start.
*Lead vocal is doubled one octave lower, except where harmony is indicated (throughout).
down where you reach a high - er low?
Nine, one clos - er to my heart.
Mm, can you breathe the sweet and sa - cred air
Mm, you eight, feel the out - side clos - in'
from the wom - an wait - ing
in. Let the pain be -
B5 B♭5 A5 N.C.
there, un - der - ground.
gin un - der - ground.
Gtr. I
tr
P.M.
semi-harm.
(cont. in slashes)
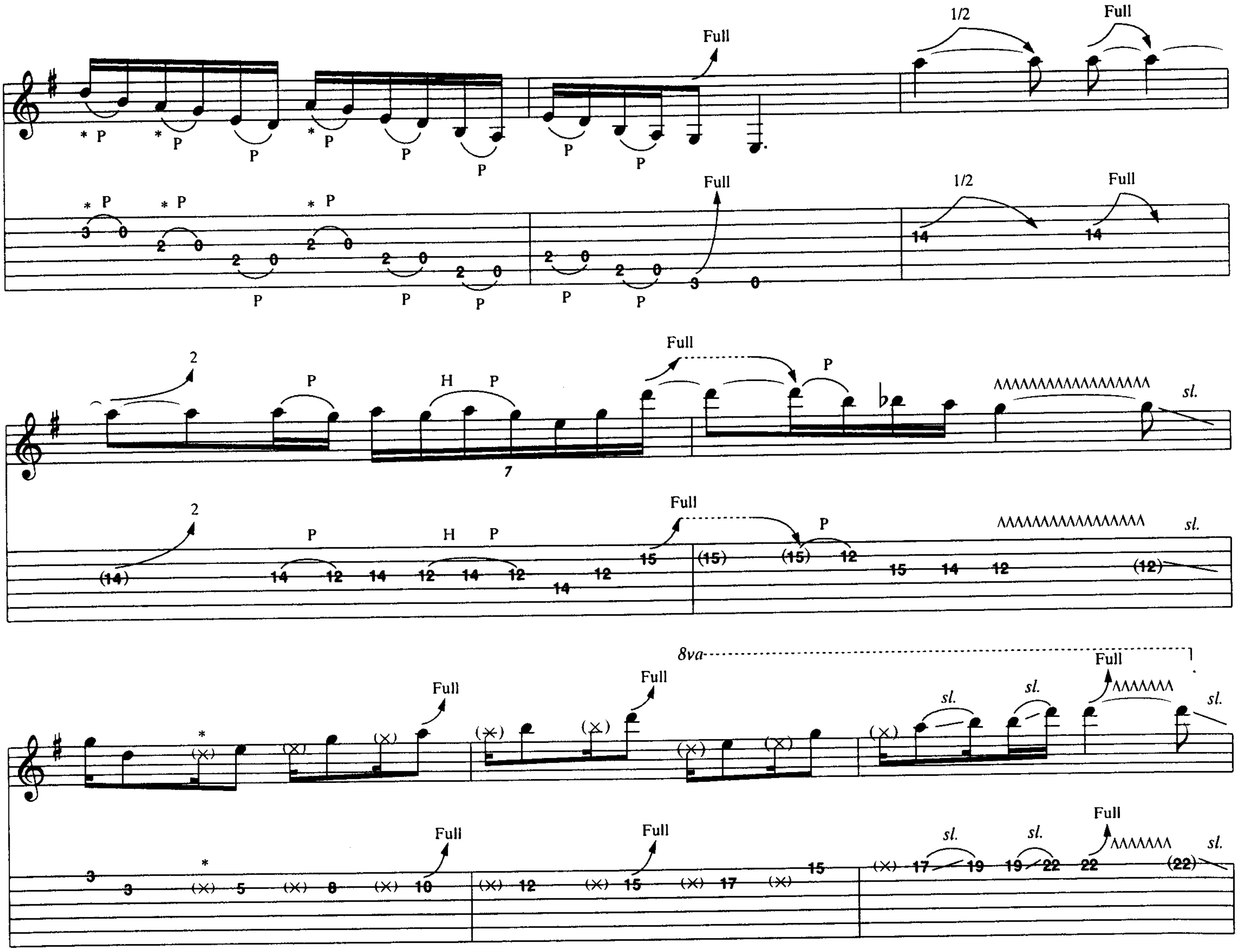

Pre-Chorus
C5
D5
Gtr. I
Wis - dom } is on - ly a rel - a - tive ex - pe - ri - ence.
Feel - ing }
Rhy. Fig. 2 (Gtr. II)
Fdbk.
(8va)
(Gtr. II out)
(end Rhy. Fig. 2)
vib. w/bar
Fdbk. pitch: D
Chorus
w/Rhy. Fig. 1
N.C.(Em)
Life is a dream.
I don't be - lieve it.
Not what it seems.
What does it mean?
For the ob - scene.
Down where you reach a high - er low. }
Out of the
A5
D5
1.
G5
F5
2.
G5
F5
un - der - ground.
ground.
Guitar solo
*N.C.(F♯)
Gtr. I
P.M.
(E)
*Chords implied by bass


To Coda
(F♯)
slight P.M.
(A)
(F♯)
(F)
sl.
sl.
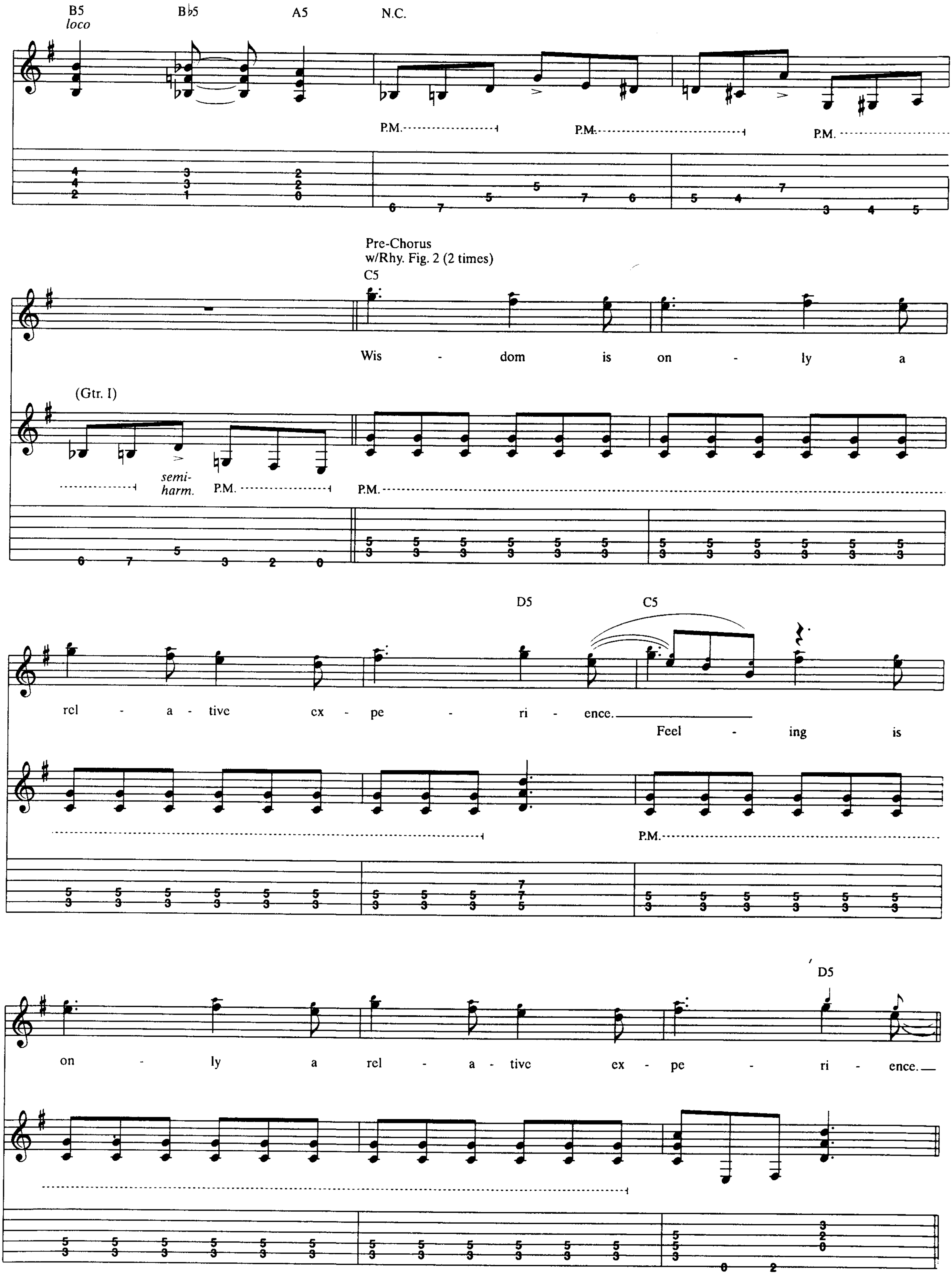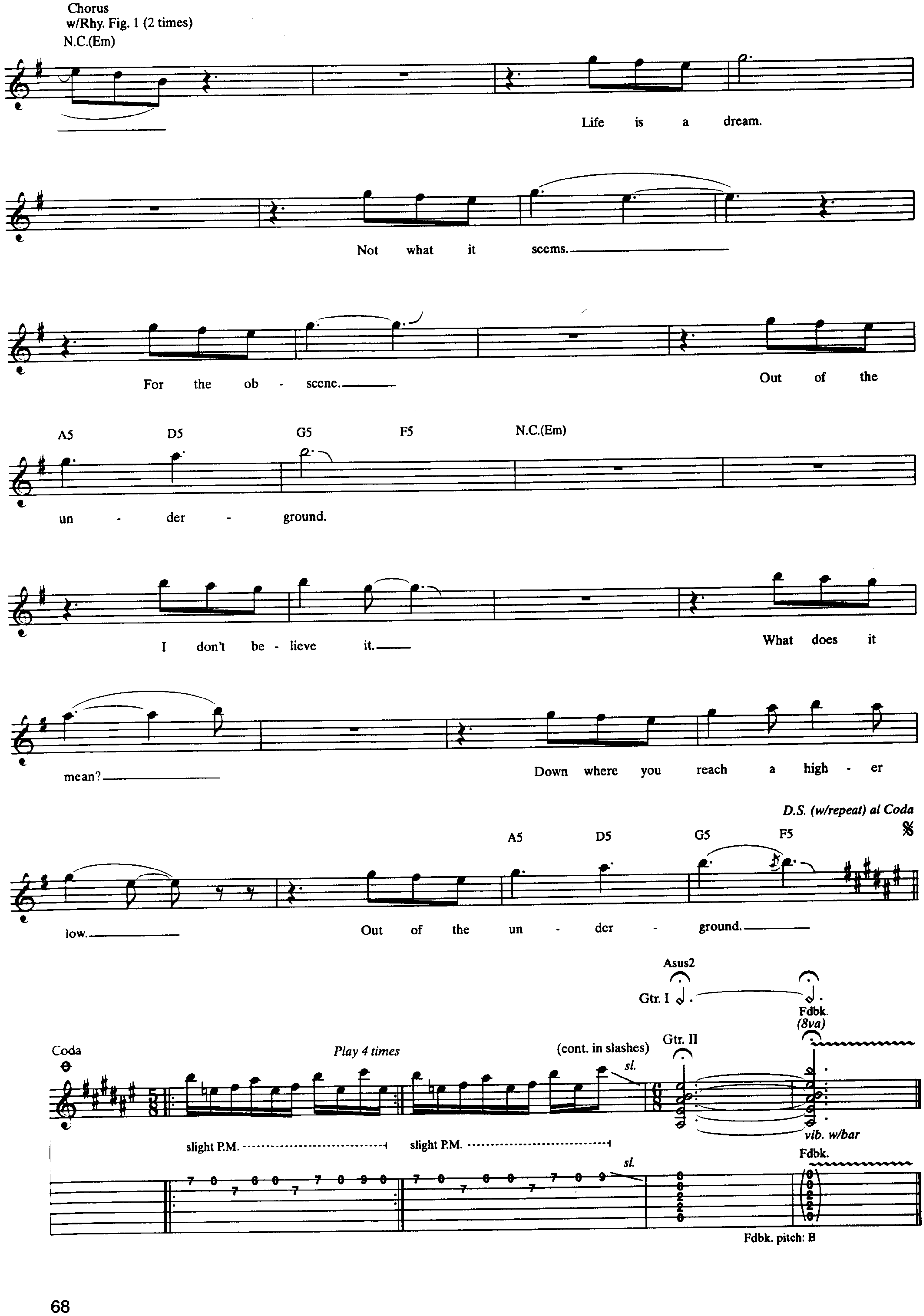


*Set one of gtr.'s vol. knobs to zero. Flick toggle switch back and forth in rhythm indicated. (Rhythm shown is for "on" position only.)

*Indicates semi-harm. (next 2 bars)



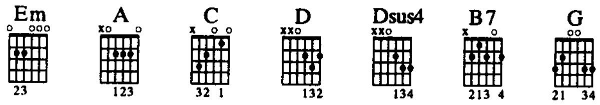
*Percussive sounds result from muting string with pick (next 3 bars).
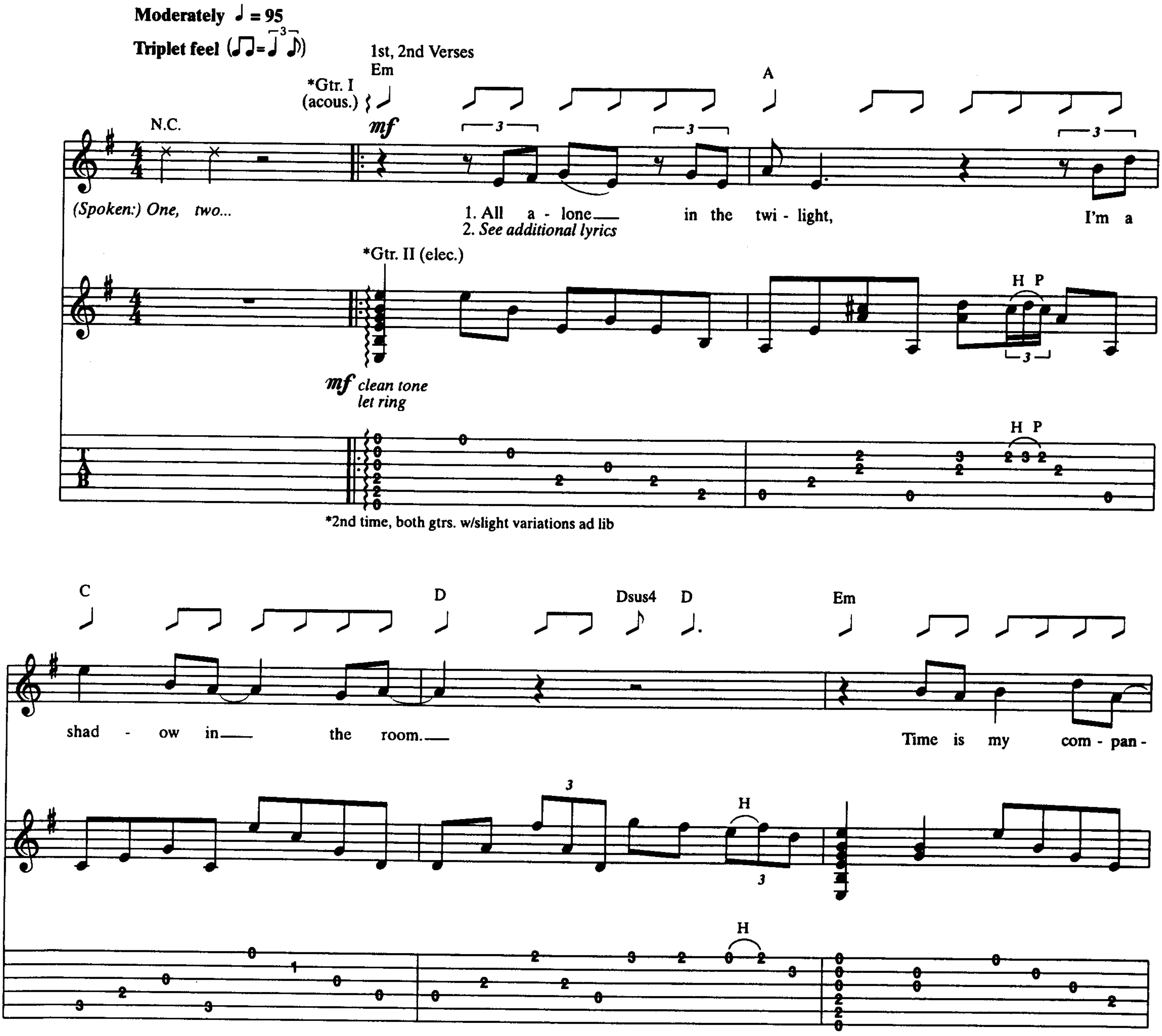

B5
loco
B♭5
A5
N.C.
P.M.
Pre-Chorus
w/Rhy. Fig. 2 (2 times)
C5
Wis - dom is on - ly a
(Gtr. I)
semi-harm.
rel - a - tive ex - pe - ri - ence.
D5
Feel - ing is
on - ly a rel - a - tive ex - pe - ri - ence.
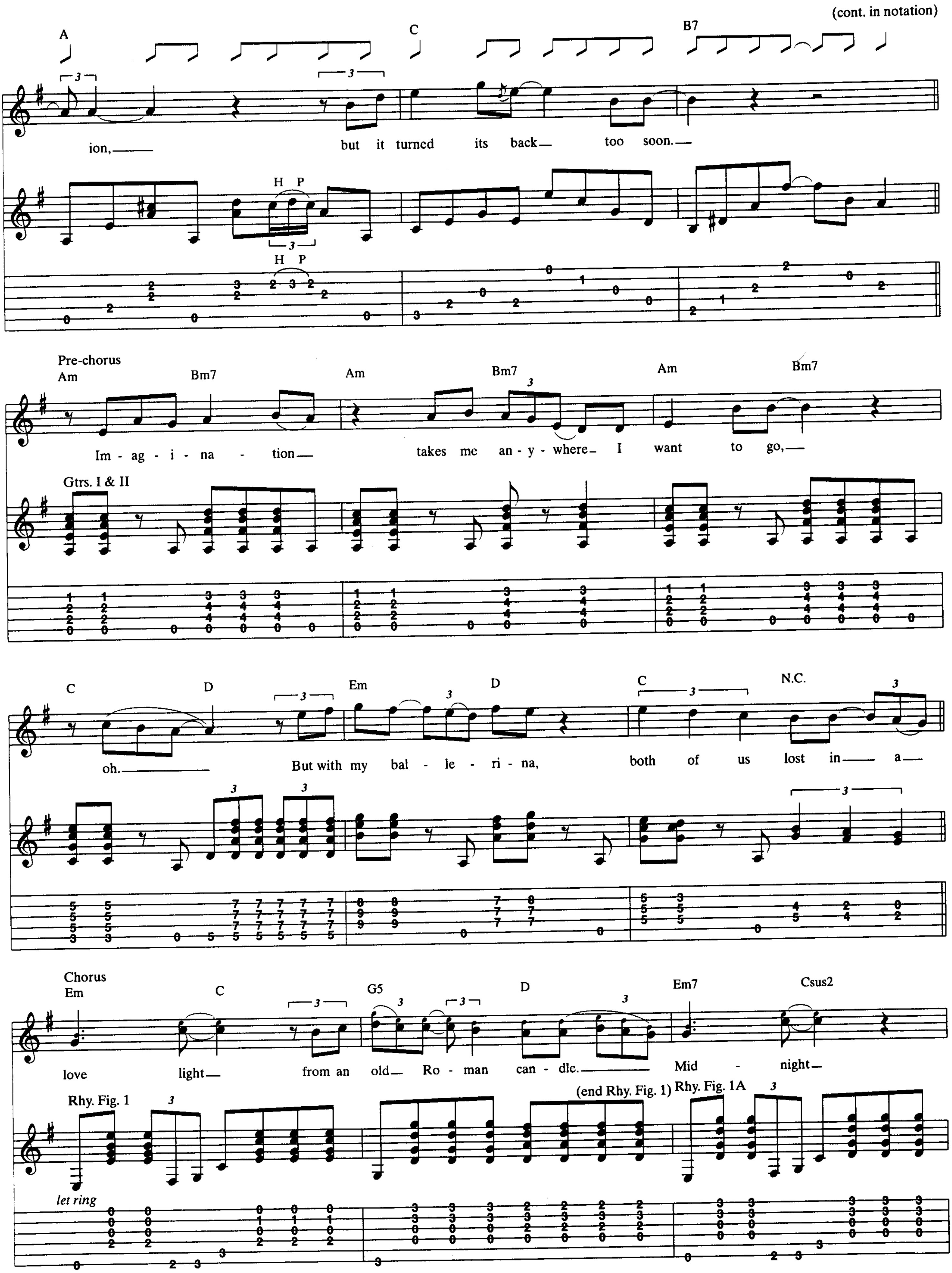

Chorus
w/Rhy. Fig. 1 (2 times)
N.C.(Em)
Life is a dream.
Not what it seems.
For the ob - scene.
Out of the
A5 D5 G5 F5 N.C.(Em)
un - der - ground.
I don't be - lieve it.
What does it
mean?
Down where you reach a high - er
D.S. (w/repeat) al Coda
A5 D5 G5 F5
low.
Out of the un - der - ground.
Asus2
Gtr. I
Fdbk.
(8va)
Coda
Play 4 times
(cont. in slashes)
Gtr. II
sl.
slight P.M.
slight P.M.
vib. w/bar
Fdbk.
Fdbk. pitch: B
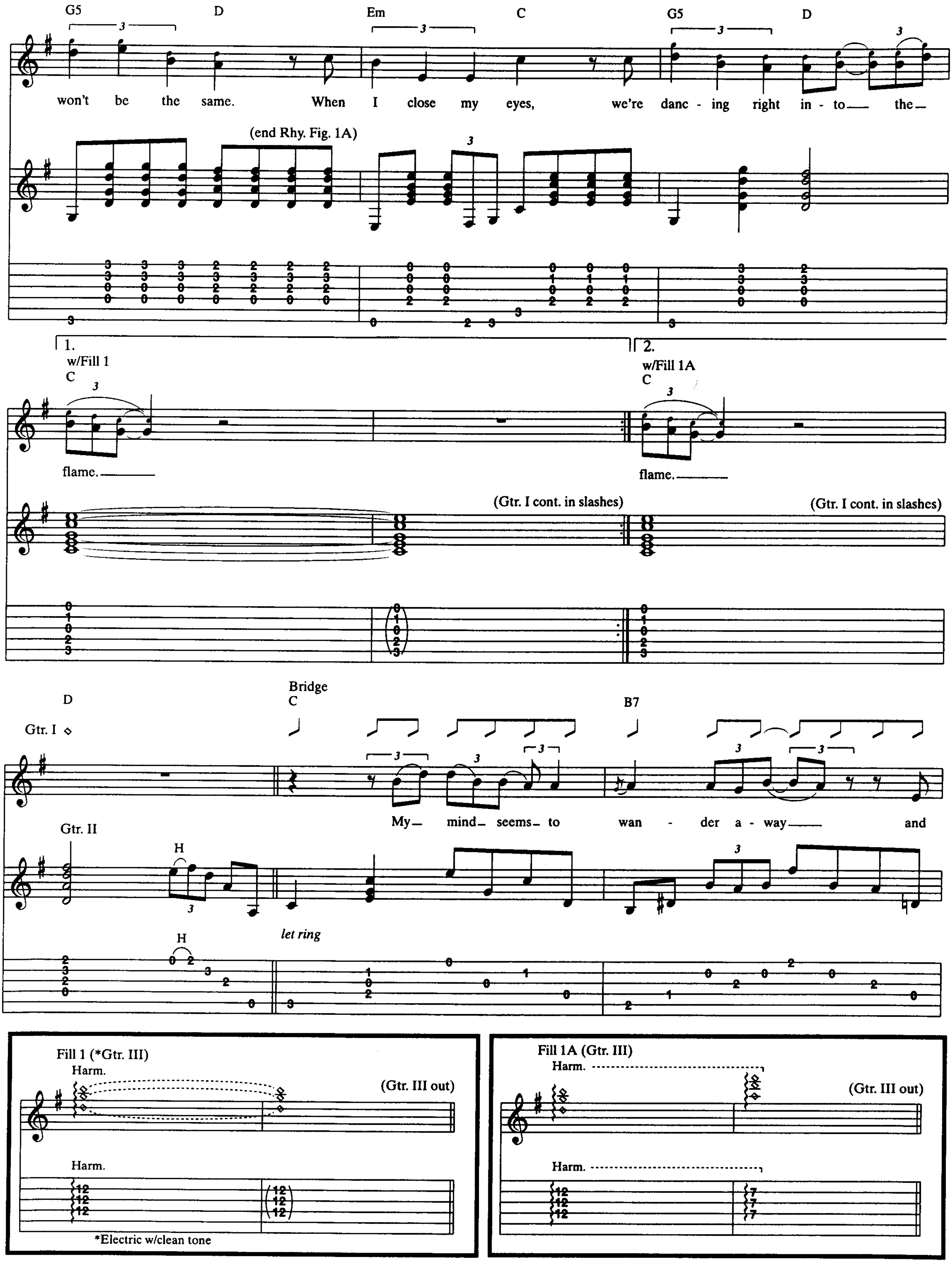
Dancin' Right Into the Flame
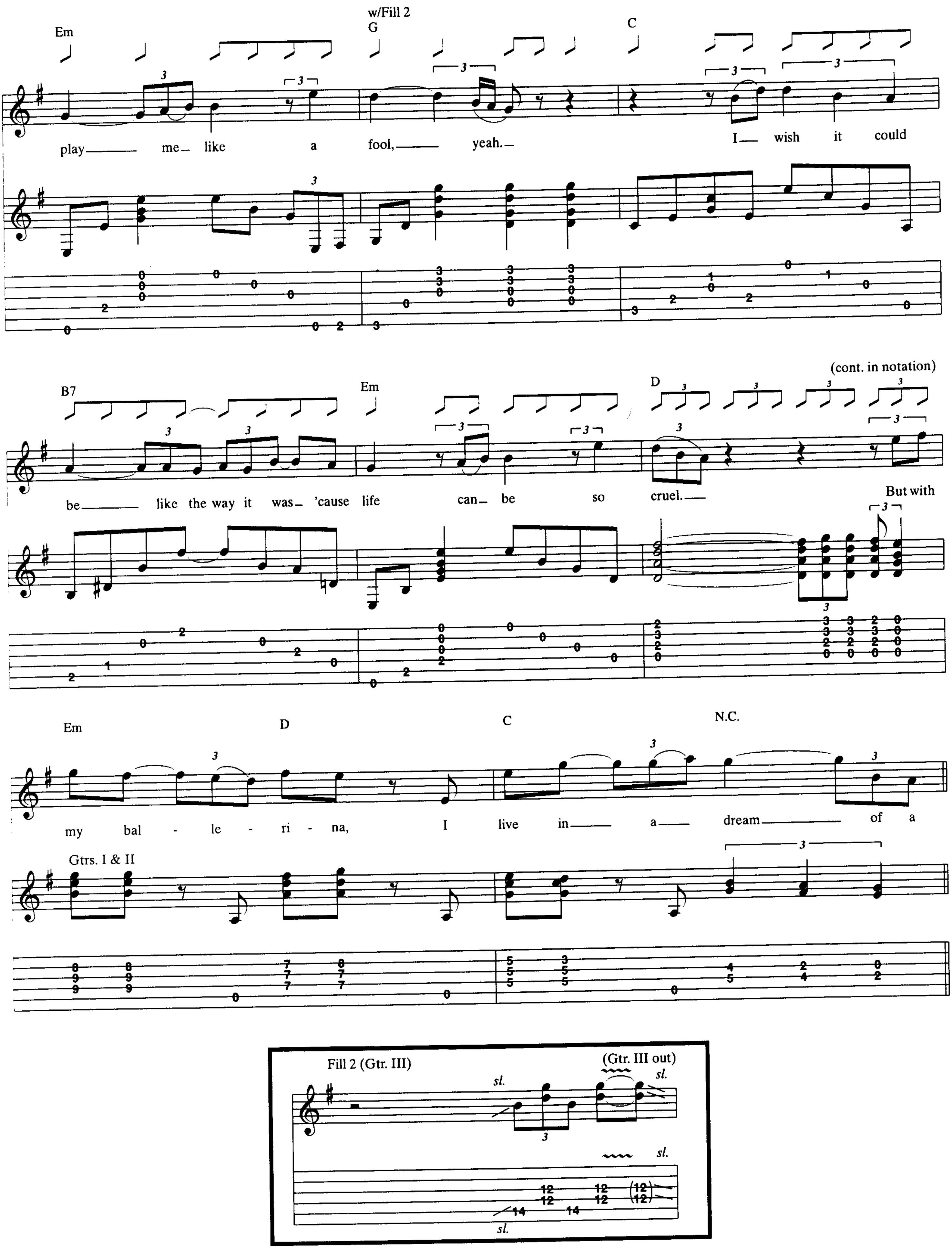
Words and Music by Eric Martin,
Billy Sheehan and Andre Pessis
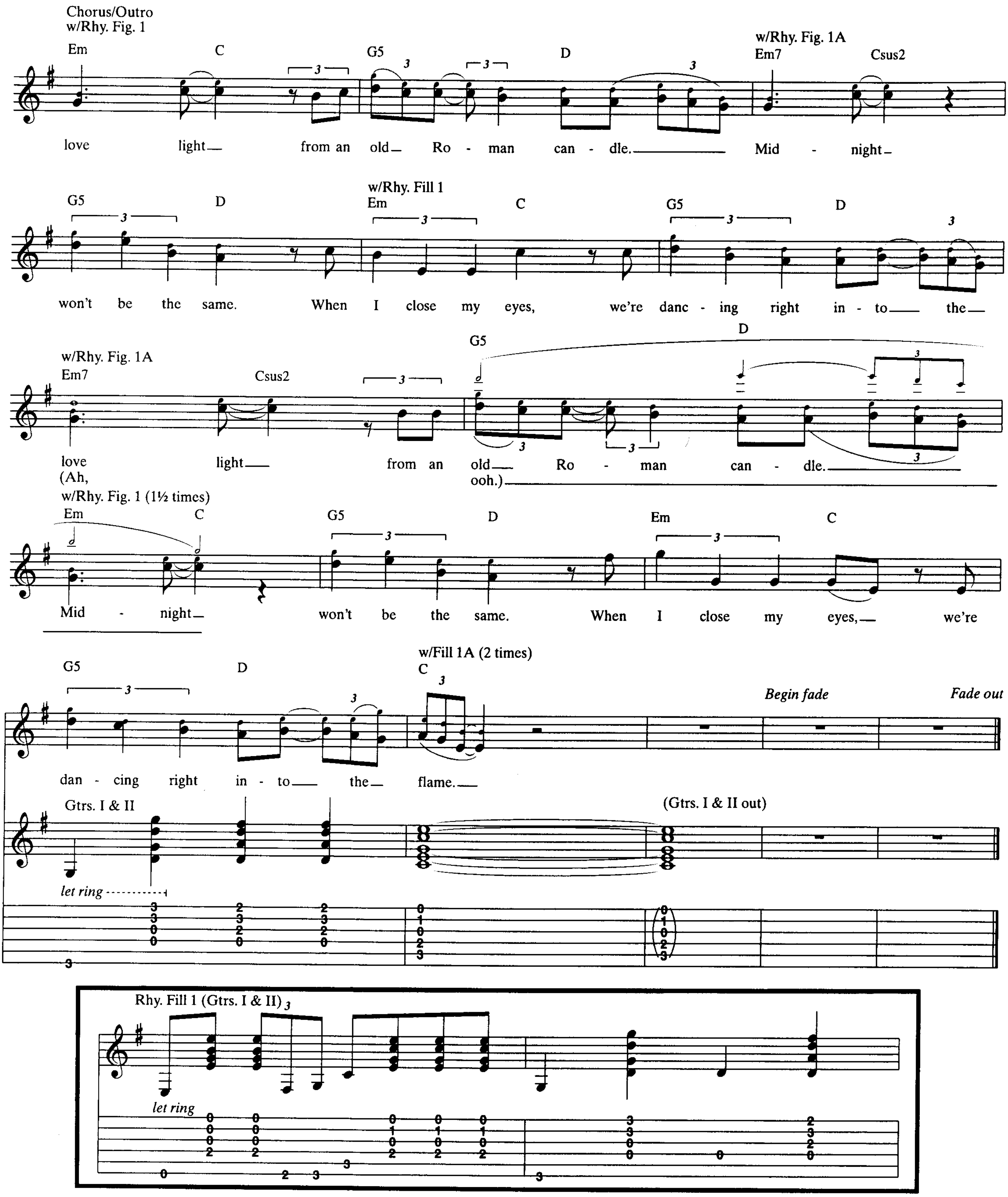





(cont. in notation)
A C B7
ion, but it turned its back too soon.
H P
H P
Pre-chorus
Am Bm7 Am Bm7 Am Bm7
Im - ag - i - na - tion takes me an - y - where I want to go,
Gtrs. I & II
C D Em D C N.C.
oh. But with my bal - le - ri - na, both of us lost in a
Chorus
Em C G5 D Em7 Csus2
love light from an old Ro - man can - dle. Mid - night
Rhy. Fig. 1
(end Rhy. Fig. 1)
Rhy. Fig. 1A
let ring


G5 D Em C G5 D
won't be the same. When I close my eyes, we're danc - ing right in - to the
(end Rhy. Fig. 1A)
1.
w/Fill 1
C
flame.
(Gtr. I cont. in slashes)
2.
w/Fill 1A
C
flame.
(Gtr. I cont. in slashes)
D
Bridge
C
B7
Gtr. I
My mind seems to wan - der a - way and
Gtr. II
H
let ring
Fill 1 (*Gtr. III)
Harm.
(Gtr. III out)
*Electric w/clean tone
Fill 1A (Gtr. III)
Harm.
(Gtr. III out)


w/Fill 2
Em
G
C
play me like a fool, yeah. I wish it could
B7
Em
D
(cont. in notation)
be like the way it was 'cause life can be so cruel. But with
Em
D
C
N.C.
my bal - le - ri - na, I live in a dream of a
Gtrs. I & II
Fill 2 (Gtr. III)
(Gtr. III out)
sl.
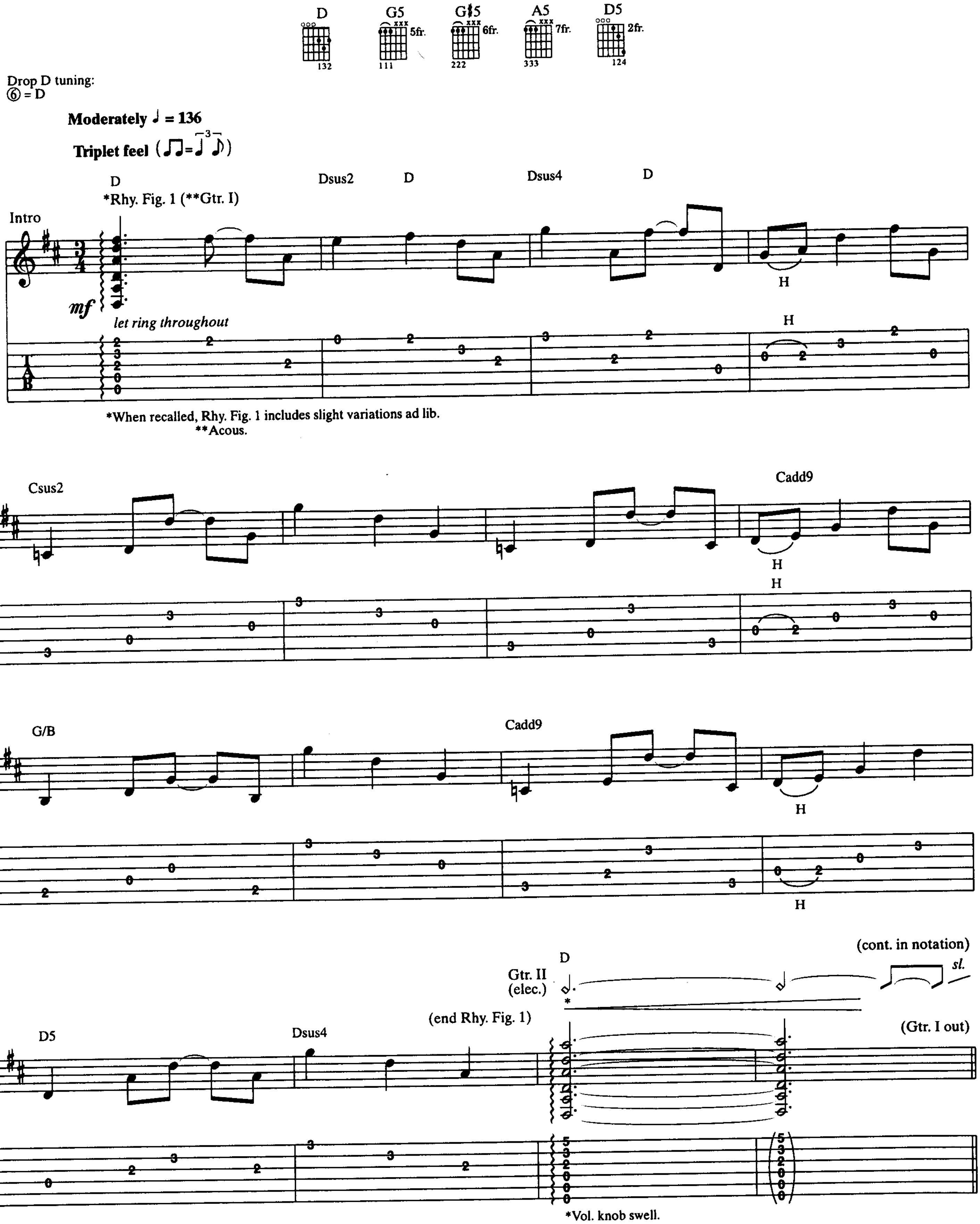


Additional Lyrics
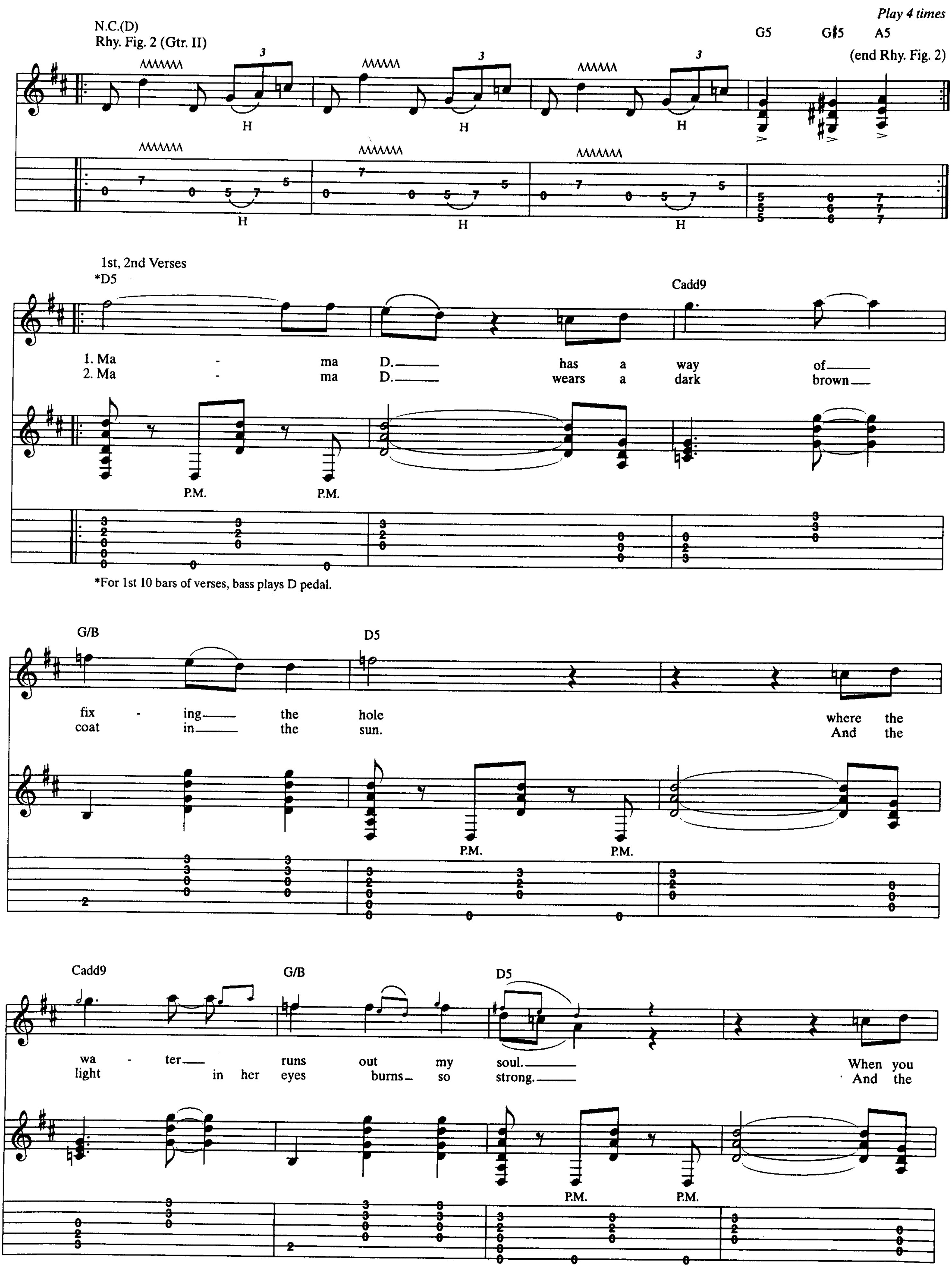
2. The picture is fading
Like a vision from my soul.
Nothing left but a memory
In the silver afterglow.
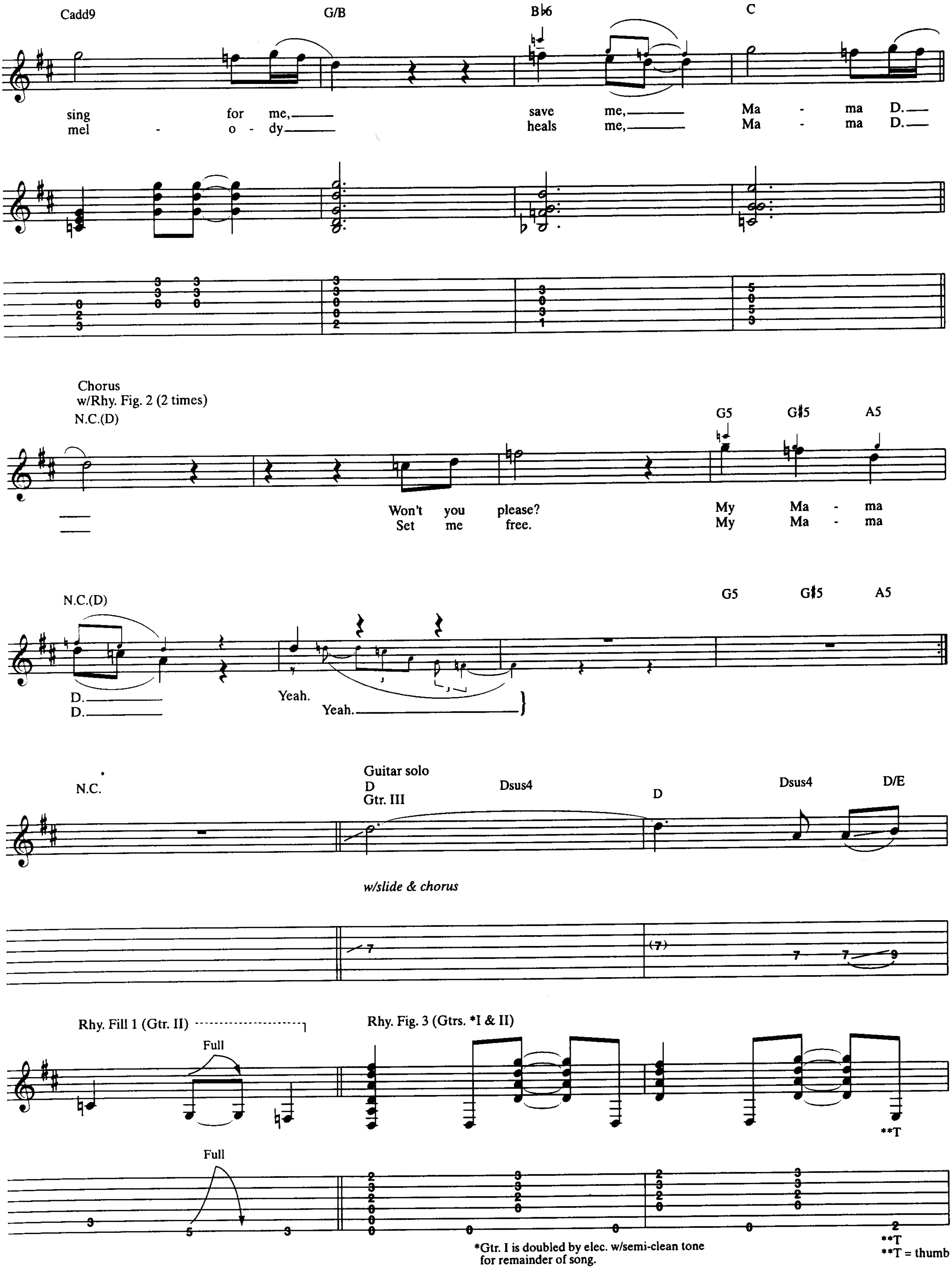
2nd Pre-chorus:
She may be gone, but not forgotten
Inside my heart, yeah.
With my ballerina,
Both of us lost in a... *(To Chorus)*
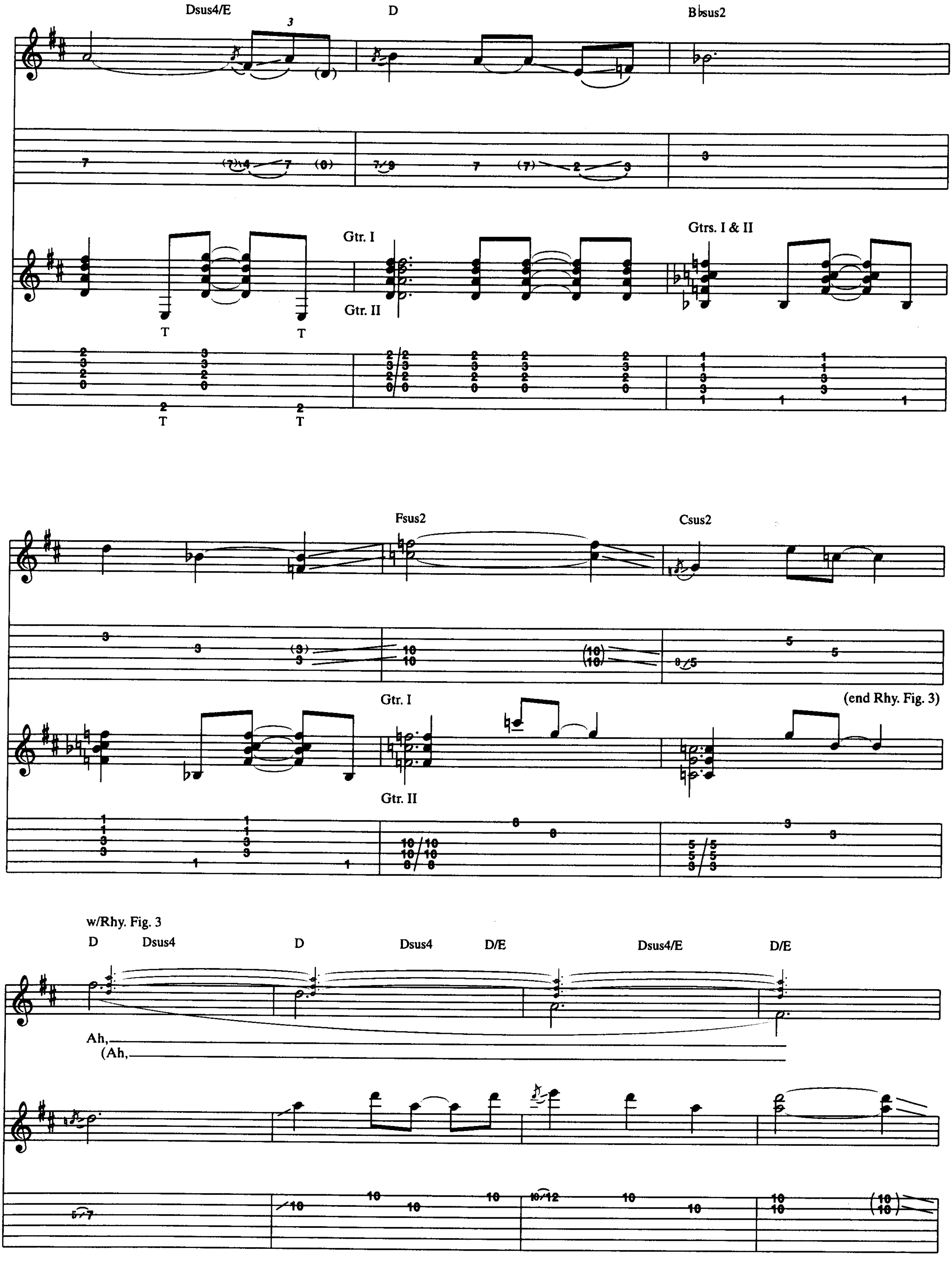
Mama D.
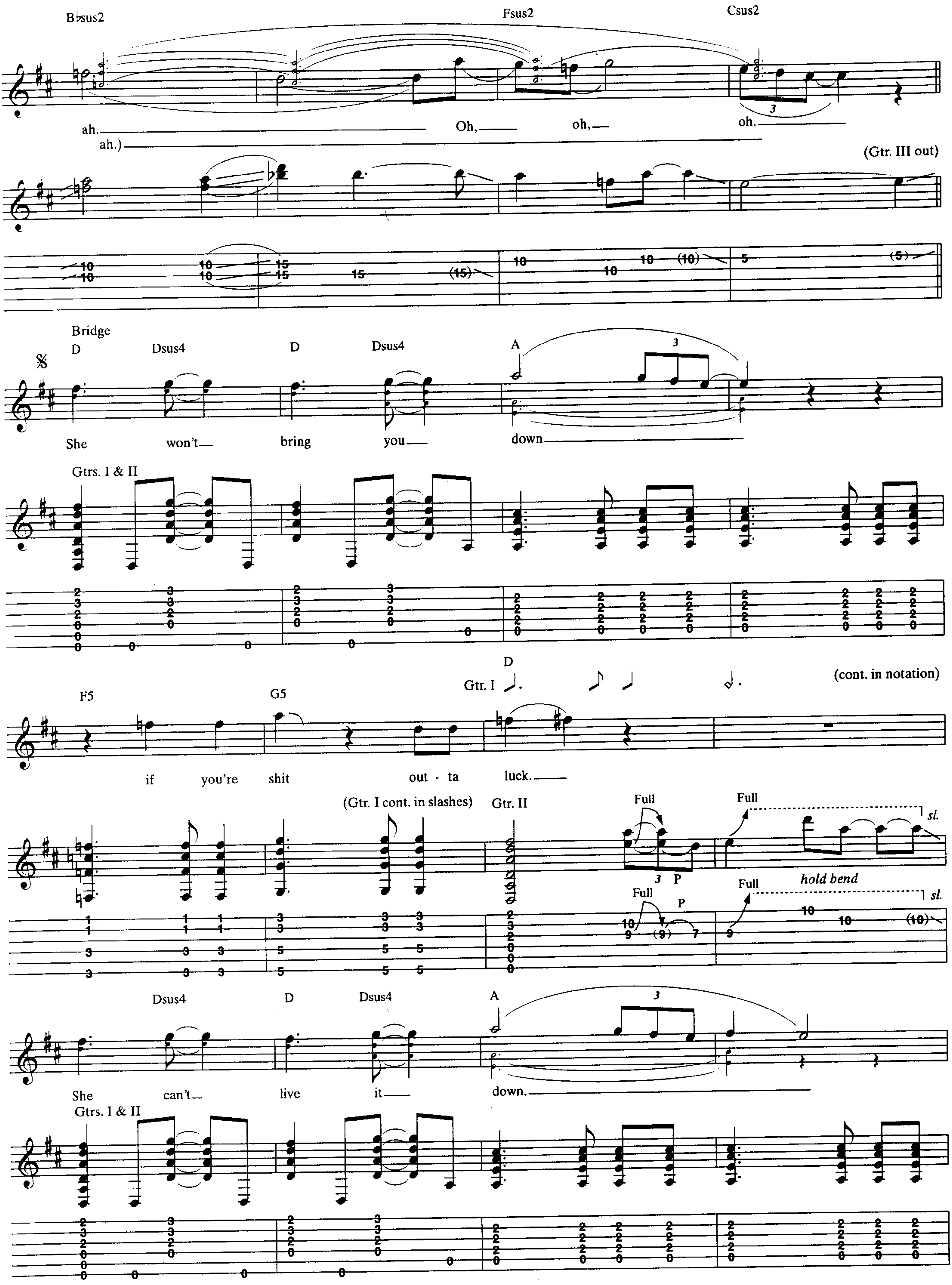
Words and Music by
Paul Gilbert
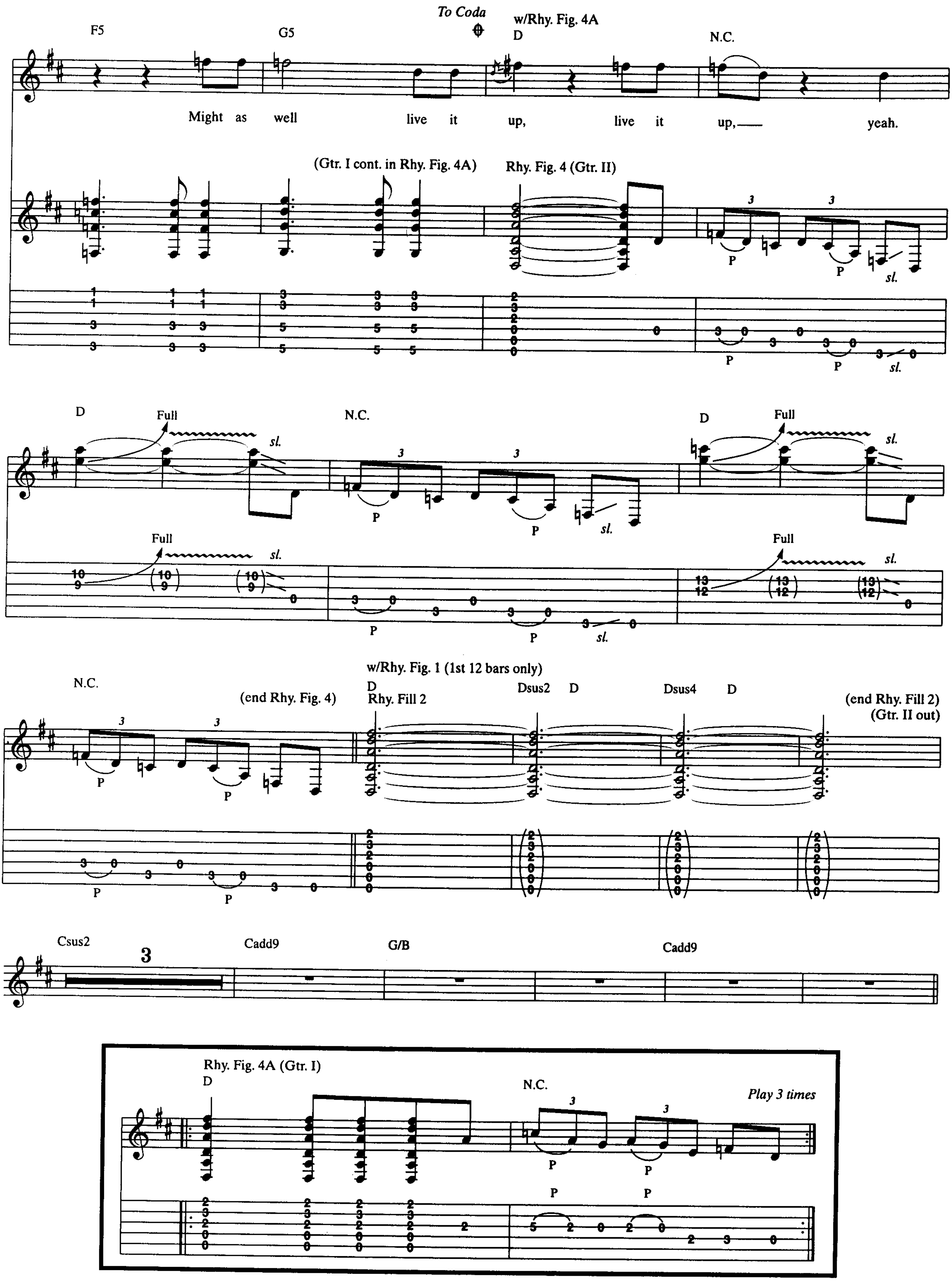



Play 4 times
N.C.(D)
Rhy. Fig. 2 (Gtr. II)
G5 G♯5 A5
(end Rhy. Fig. 2)
1st, 2nd Verses
*D5
Cadd9
1. Ma - ma D. has a way of
2. Ma - ma D. wears a dark brown
P.M.
*For 1st 10 bars of verses, bass plays D pedal.
G/B
D5
fix - ing the hole where the
coat in the sun. And the
Cadd9
G/B
D5
wa - ter runs out my soul. When you
light in her eyes burns so strong. And the
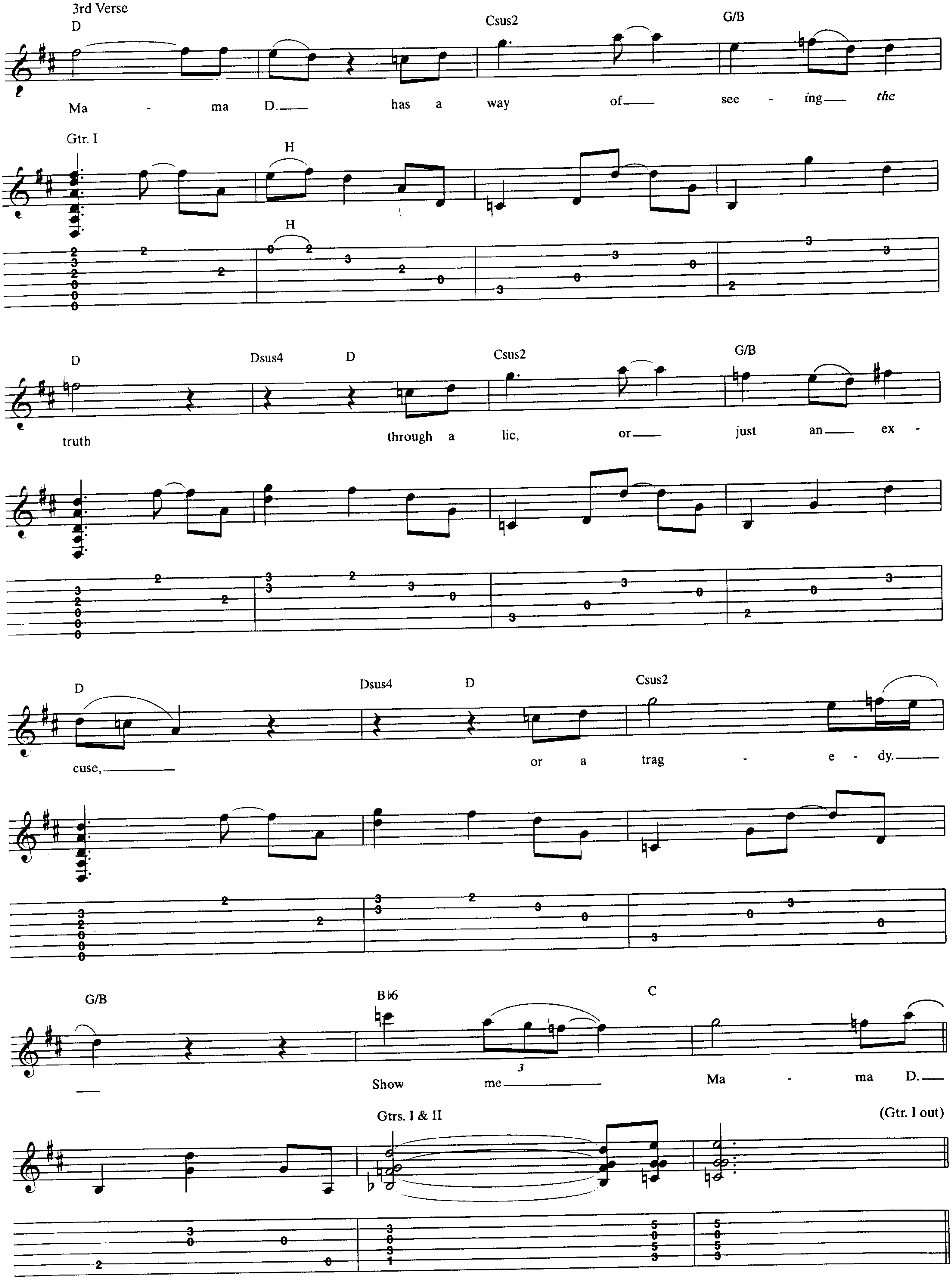

Cadd9
G/B
B♭6
C
sing for me, save me, Ma - ma D.
mel - o - dy heals me, Ma - ma D.
Chorus
w/Rhy. Fig. 2 (2 times)
N.C.(D)
G5
G♯5
A5
Won't you please? My Ma - ma
Set me free. My Ma - ma
N.C.(D)
G5
G♯5
A5
D. Yeah.
D. Yeah.
N.C.
Guitar solo
D
Gtr. III
Dsus4
D
Dsus4
D/E
w/slide & chorus
Rhy. Fill 1 (Gtr. II)
Full
Rhy. Fig. 3 (Gtrs. *I & II)
**T
Full
*Gtr. I is doubled by elec. w/semi-clean tone for remainder of song.
**T = thumb

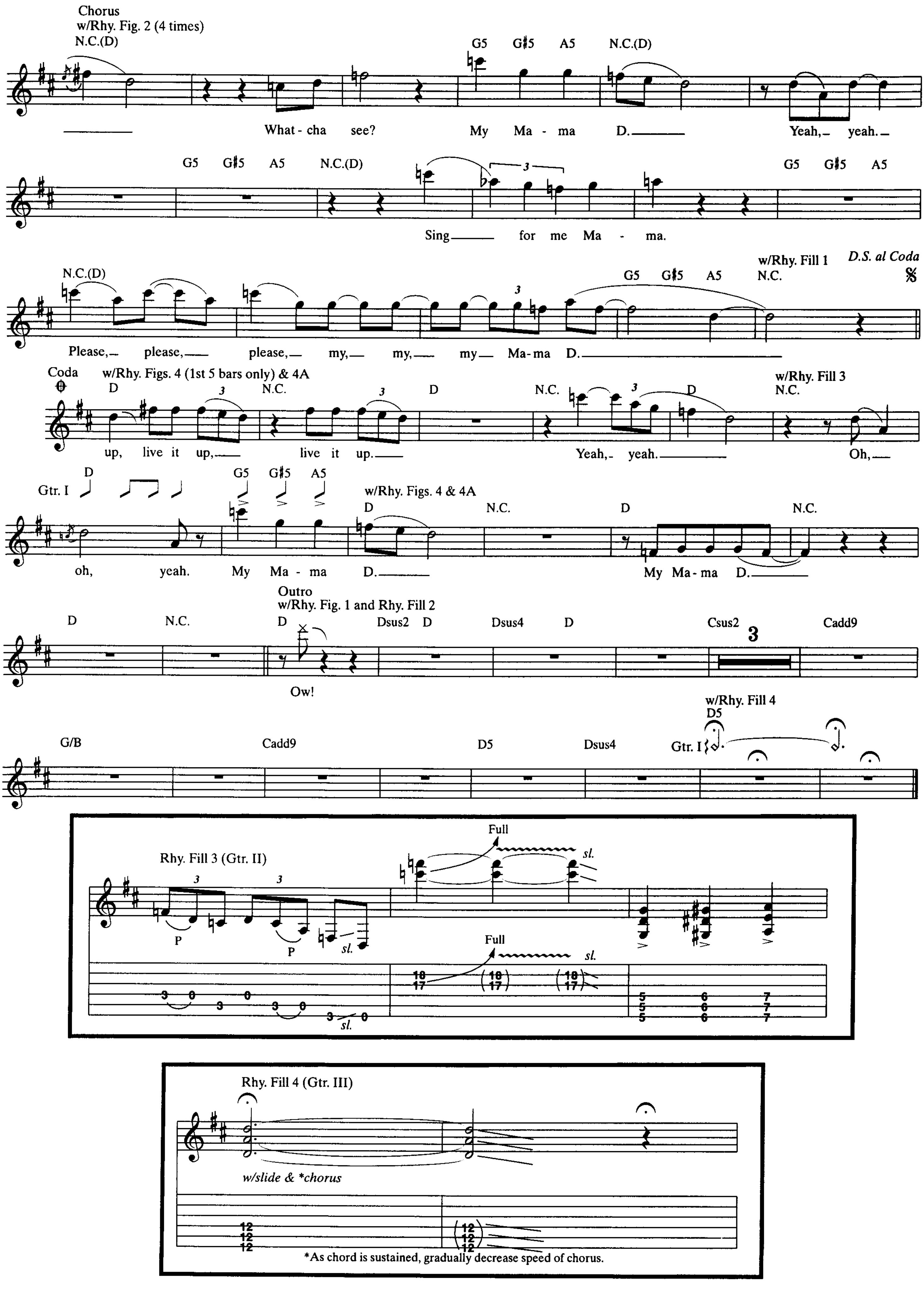

Dsus4/E
D
B♭sus2
Gtr. I
Gtr. II
Gtrs. I & II
T
T
T
T
Fsus2
Csus2
Gtr. I
Gtr. II
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
D
Dsus4
D
Dsus4
D/E
Dsus4/E
D/E
Ah,
(Ah,



B♭sus2
Fsus2
Csus2
ah.
Oh,
oh,
oh.
ah.)
(Gtr. III out)
Bridge
D
Dsus4
D
Dsus4
A
She won't bring you down
Gtrs. I & II
F5
G5
D
Gtr. I
(cont. in notation)
if you're shit out - ta luck.
(Gtr. I cont. in slashes)
Gtr. II
Full
Full
sl.
hold bend
P
Dsus4
D
Dsus4
A
She can't live it down.
Gtrs. I & II
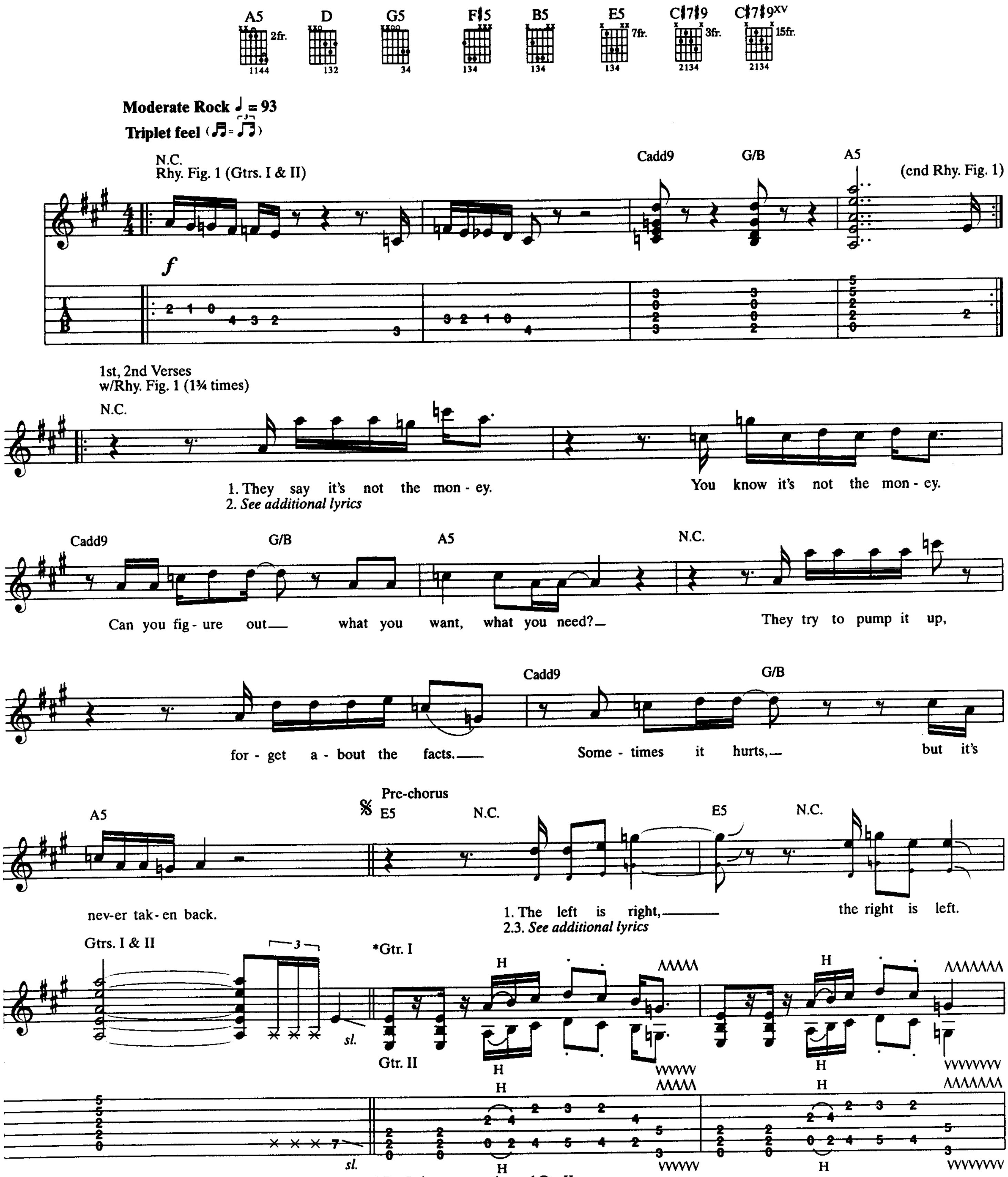

To Coda
w/Rhy. Fig. 4A
F5
G5
D
N.C.
Might as well live it up, live it up, yeah.
(Gtr. I cont. in Rhy. Fig. 4A)
Rhy. Fig. 4 (Gtr. II)
Full
sl.
(end Rhy. Fig. 4)
w/Rhy. Fig. 1 (1st 12 bars only)
Rhy. Fill 2
Dsus2
Dsus4
(end Rhy. Fill 2)
(Gtr. II out)
Csus2
Cadd9
G/B
Rhy. Fig. 4A (Gtr. I)
Play 3 times


3rd Verse
D
Csus2
G/B
Ma - ma D. has a way of see - ing the
Gtr. I
H
H
D
Dsus4
D
Csus2
G/B
truth through a lie, or just an ex -
D
Dsus4
D
Csus2
cuse, or a trag - e - dy.
G/B
B♭6
C
Show me Ma - ma D.
Gtrs. I & II
(Gtr. I out)
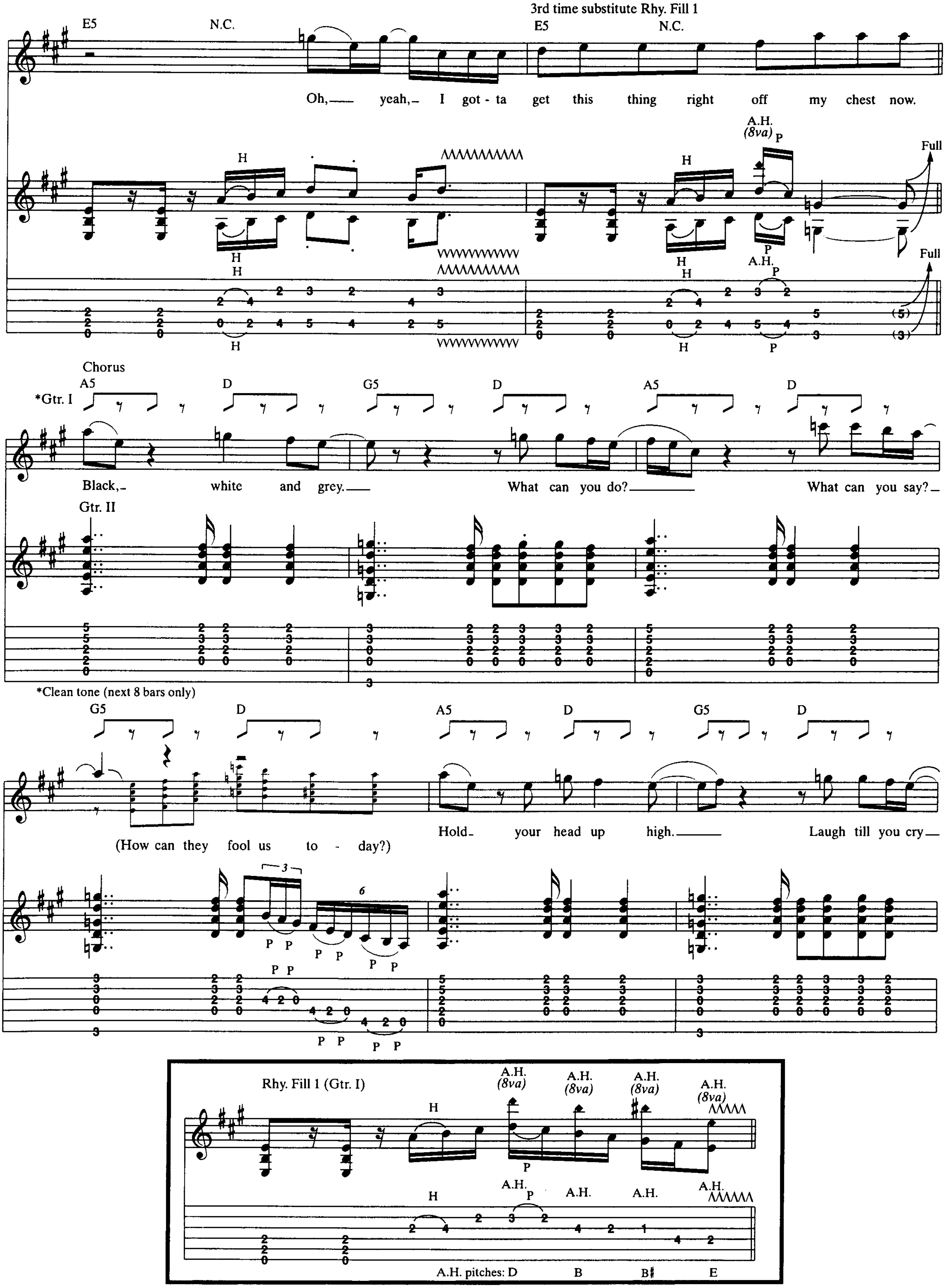

Chorus
w/Rhy. Fig. 2 (4 times)
N.C.(D)
G5 G♯5 A5 N.C.(D)
What - cha see? My Ma - ma D. Yeah, yeah.
G5 G♯5 A5 N.C.(D) G5 G♯5 A5
Sing for me Ma - ma.
w/Rhy. Fill 1
D.S. al Coda
N.C.(D) G5 G♯5 A5 N.C.
Please, please, please, my, my, my Ma-ma D.
Coda
w/Rhy. Figs. 4 (1st 5 bars only) & 4A
D N.C. D N.C. D
w/Rhy. Fill 3
N.C.
up, live it up, live it up. Yeah, yeah. Oh,
Gtr. I
D G5 G♯5 A5
w/Rhy. Figs. 4 & 4A
D N.C. D N.C.
oh, yeah. My Ma - ma D. My Ma-ma D.
Outro
w/Rhy. Fig. 1 and Rhy. Fill 2
D N.C. D Dsus2 D Dsus4 D Csus2 Cadd9
Ow!
G/B Cadd9 D5 Dsus4
w/Rhy. Fill 4
D5
Gtr. I
Rhy. Fill 3 (Gtr. II)
Full
sl.
P
P
sl.
Rhy. Fill 4 (Gtr. III)
w/slide & *chorus
*As chord is sustained, gradually decrease speed of chorus.
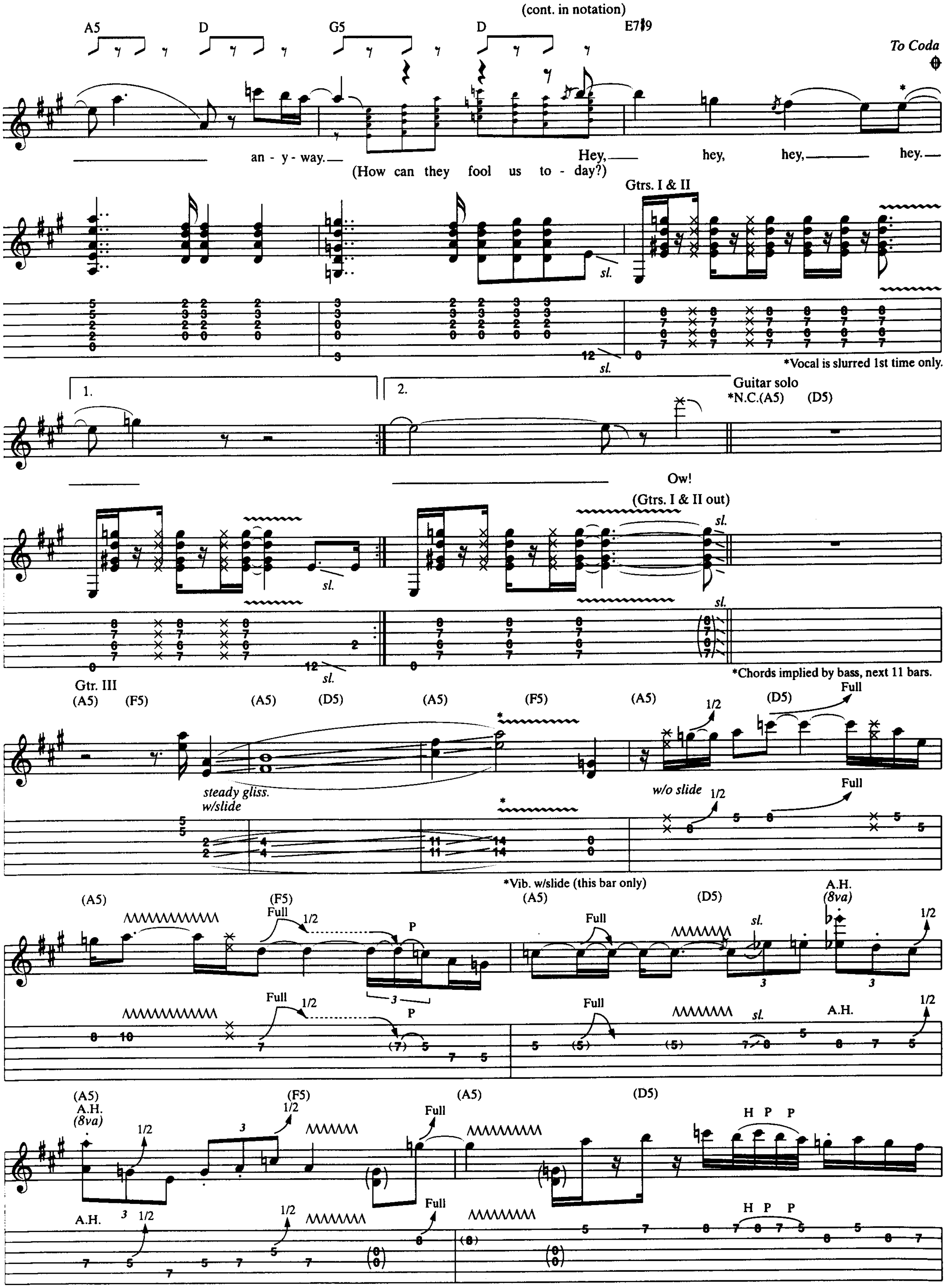
Fool Us Today
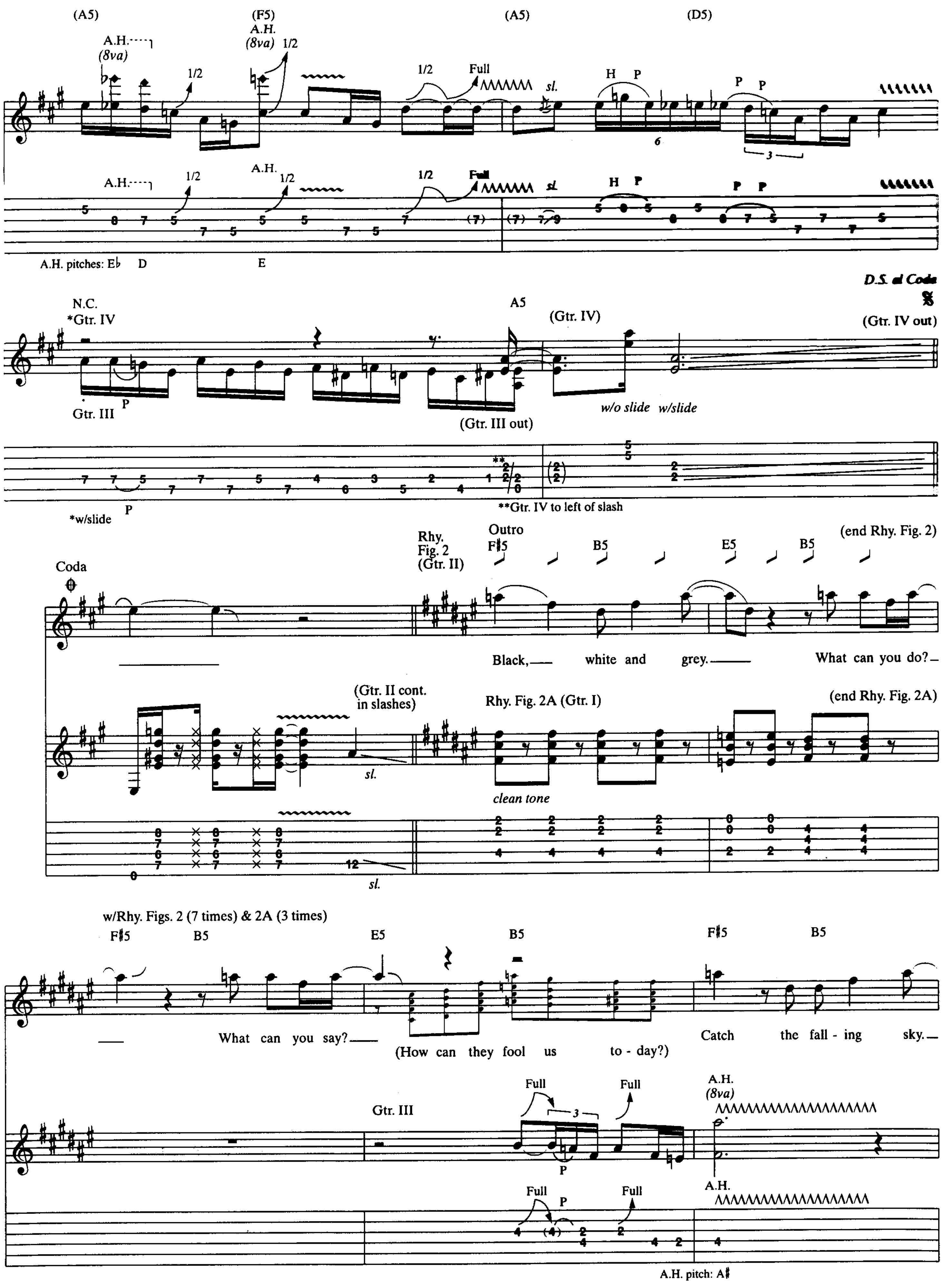
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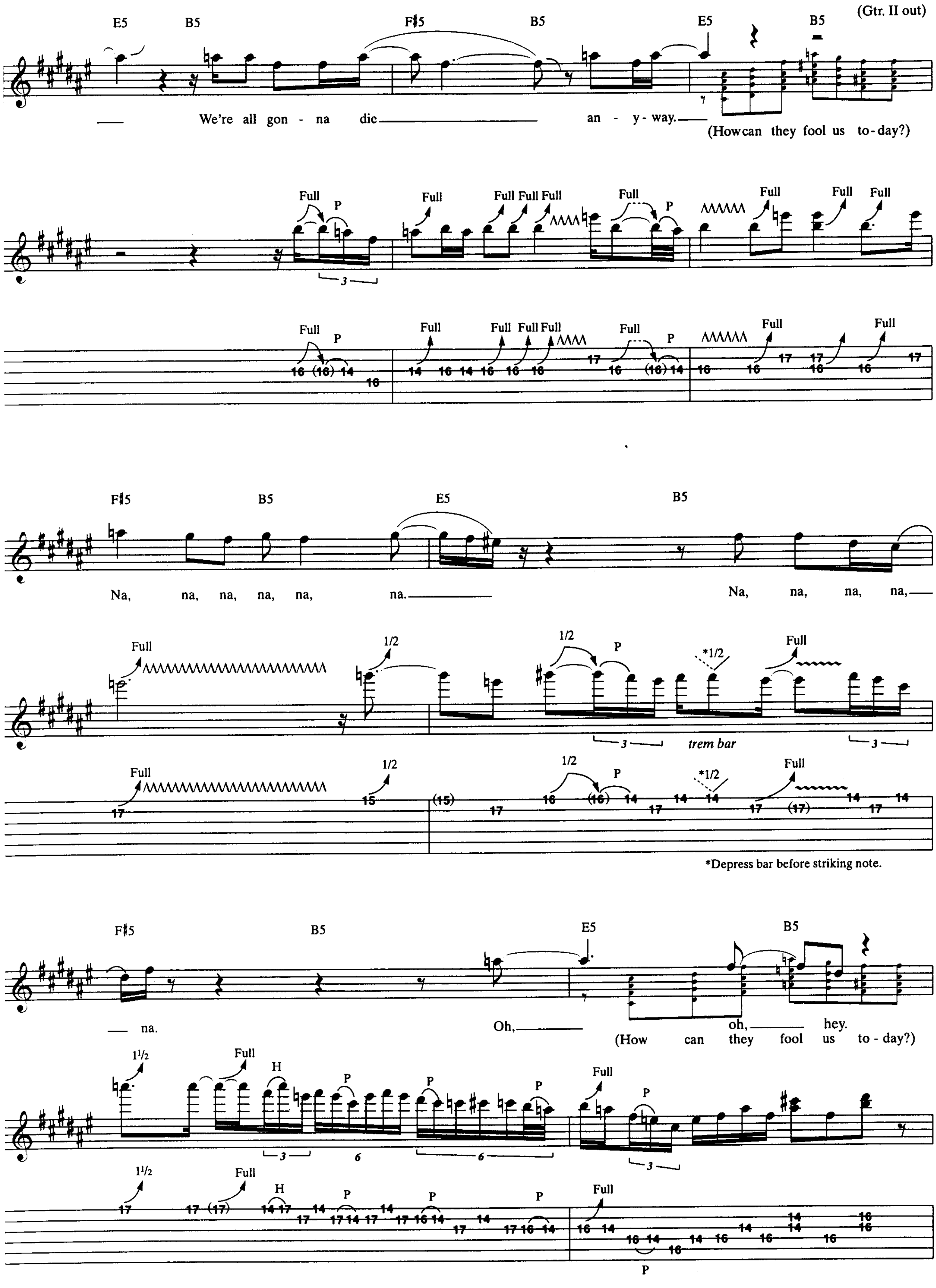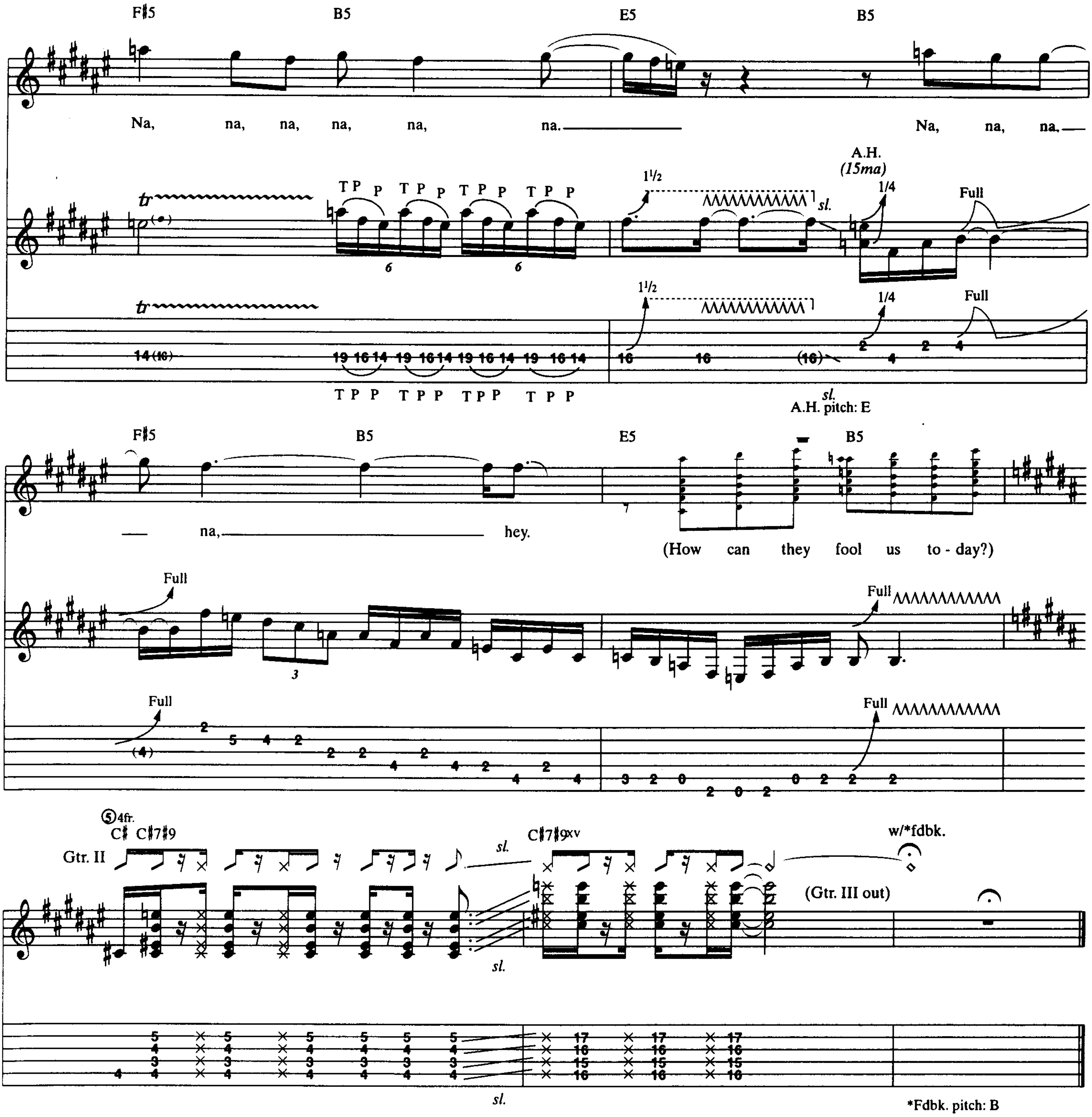


*Gtr. I plays upper voice and Gtr. II plays lower voice, except for beat one, which is played by both gtrs. (next 4 bars only).


3rd time substitute Rhy. Fill 1
E5 N.C. E5 N.C.
Oh, yeah, I got-ta get this thing right off my chest now.
A.H. (8va) P H Full
Chorus
A5 D G5 D A5 D
*Gtr. I
Black, white and grey. What can you do? What can you say?
Gtr. II
*Clean tone (next 8 bars only)
G5 D A5 D G5 D
Hold your head up high. Laugh till you cry
(How can they fool us to - day?)
Rhy. Fill 1 (Gtr. I)
A.H. (8va)
A.H. pitches: D B B♮ E


(cont. in notation)
A5 D G5 D E7♯9
To Coda
an - y - way.
(How can they fool us to - day?)
Hey, hey, hey, hey.
Gtrs. I & II
sl.
*Vocal is slurred 1st time only.
1.
2.
Guitar solo
*N.C.(A5) (D5)
Ow!
(Gtrs. I & II out)
*Chords implied by bass, next 11 bars.
Gtr. III
(A5) (F5) (A5) (D5) (A5) (F5) (A5) (D5)
steady gliss. w/slide
w/o slide
Full
1/2
*Vib. w/slide (this bar only)
A.H.
(8va)
P
H P P


(A5)
(F5)
(A5)
(D5)
A.H.
(8va)
1/2
Full
sl.
H
P
6
3
A.H. pitches: E♭ D E
D.S. al Coda
N.C.
*Gtr. IV
A5
(Gtr. IV)
(Gtr. IV out)
Gtr. III
(Gtr. III out)
w/o slide w/slide
*w/slide
**Gtr. IV to left of slash
Coda
Rhy. Fig. 2 (Gtr. II)
Outro
F♯5
B5
E5
(end Rhy. Fig. 2)
Black, white and grey. What can you do?
(Gtr. II cont. in slashes)
Rhy. Fig. 2A (Gtr. I)
(end Rhy. Fig. 2A)
clean tone
w/Rhy. Figs. 2 (7 times) & 2A (3 times)
What can you say? Catch the fall - ing sky.
(How can they fool us to - day?)
Gtr. III
A.H. pitch: A♯


(Gtr. II out)
E5 B5 F♯5 B5 E5 B5
We're all gon - na die anyway.
(How can they fool us to-day?)
Full P Full Full Full Full Full P Full Full Full
F♯5 B5 E5 B5
Na, na, na, na, na, na.
Na, na, na, na,
Full 1/2 1/2 P *1/2 Full
trem bar
*Depress bar before striking note.
F♯5 B5 E5 B5
na. Oh, oh, hey.
(How can they fool us to-day?)
1½ Full H P P P Full P



Additional Lyrics

2. Talkin' twenty-four, seven.
We're losin' what we're gettin'.
They slap you down with a call from above.
It's a window to the world,
A word to every man.
Just gettin' it up, we all do what we can.

2nd Pre-chorus:
They do it all for you much better than the rest.
And it's alright if you can pass the test. *(To Chorus)*

3rd Pre-chorus:
It's all good news. We can buy and sell.
Yeah, don't stop now. You can't unring a bell. *(To Chorus)*